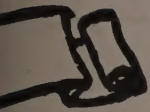


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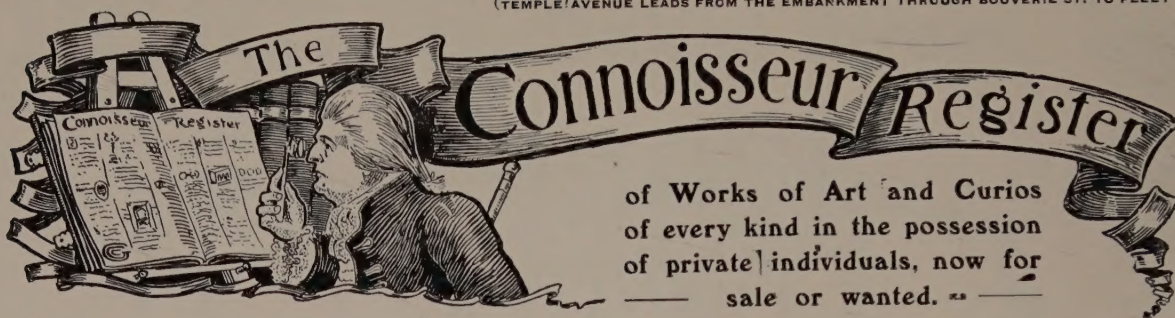
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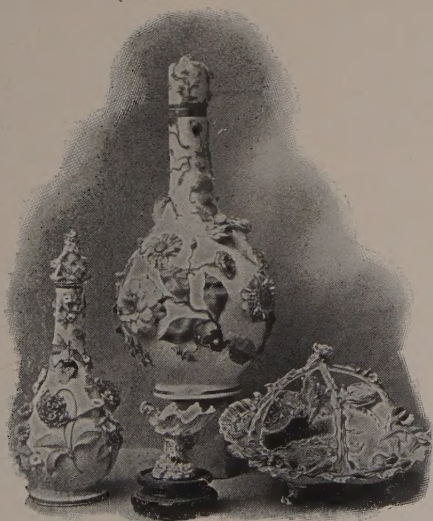
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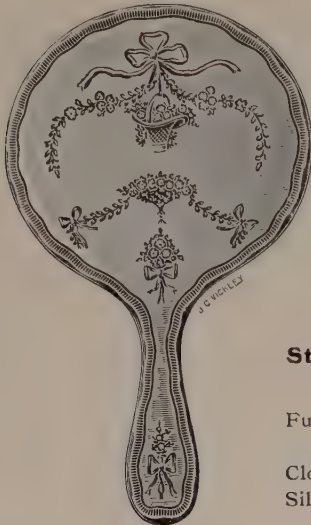


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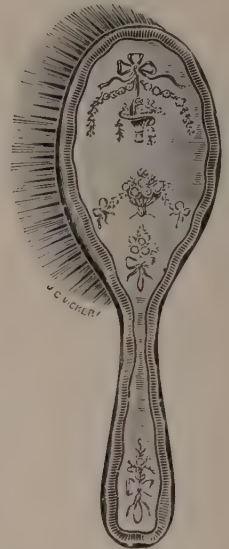
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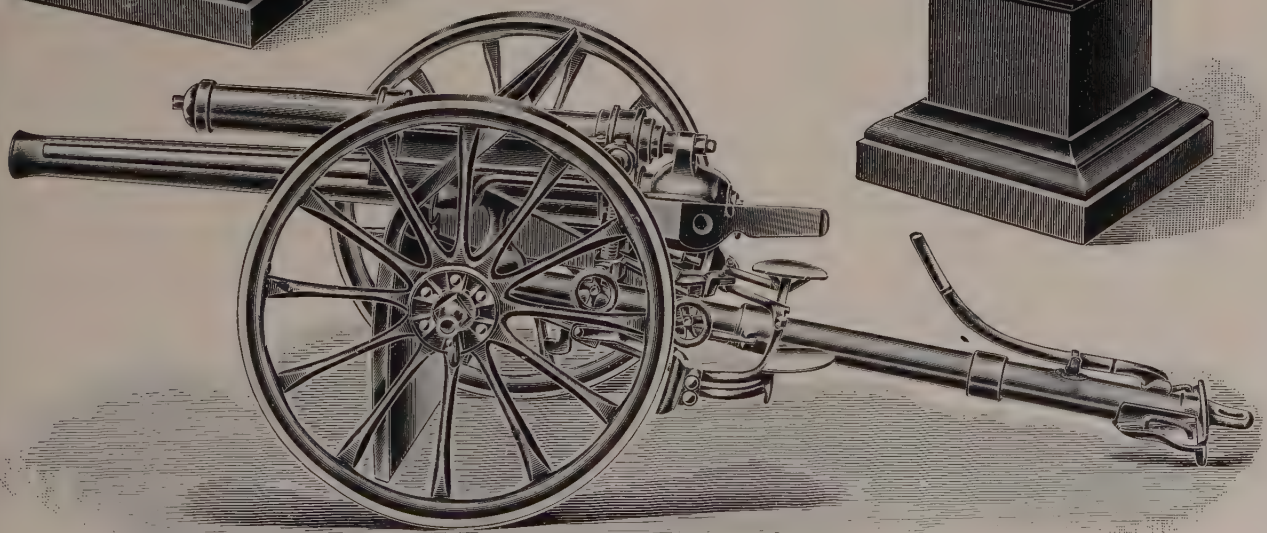
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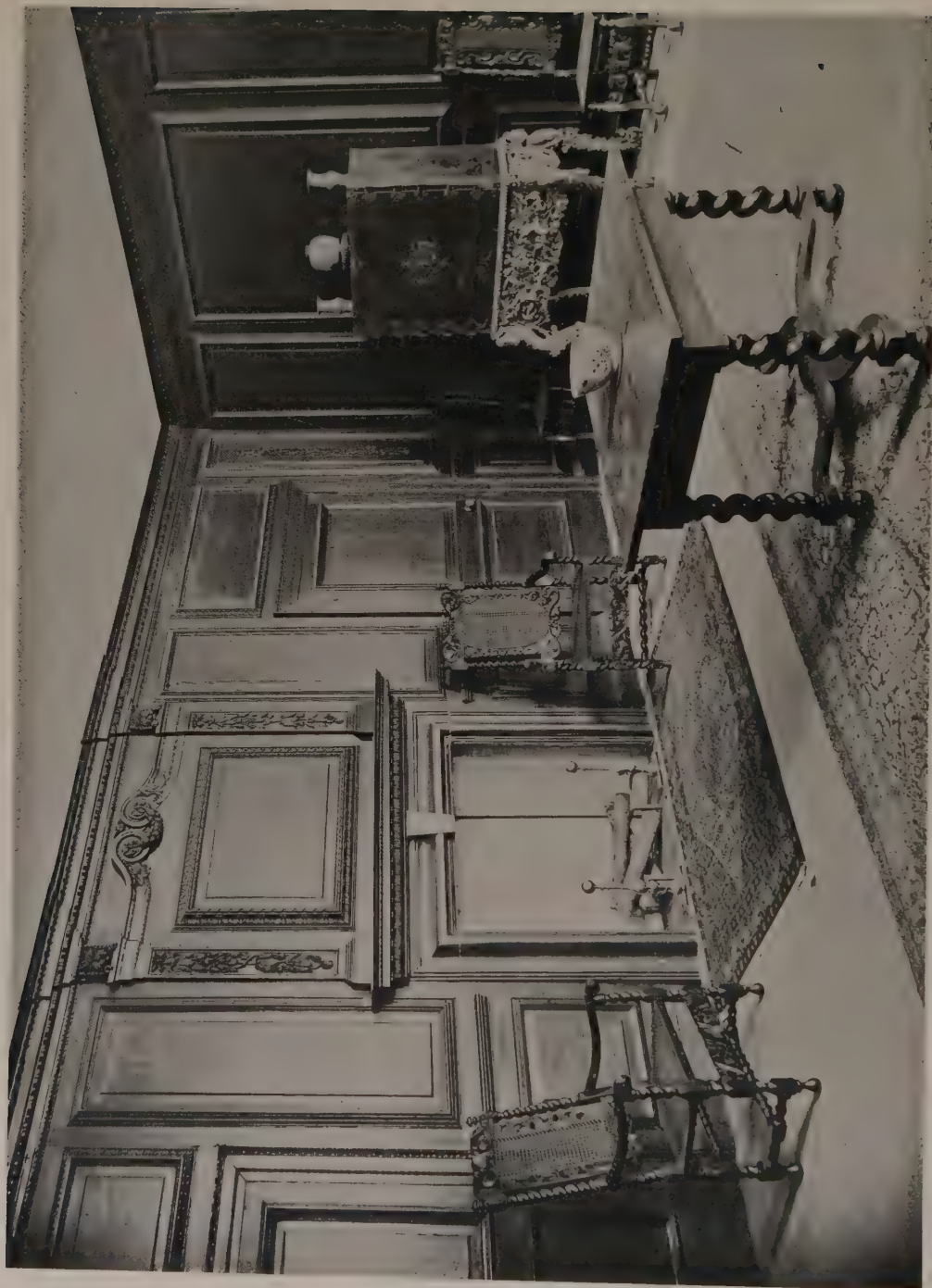
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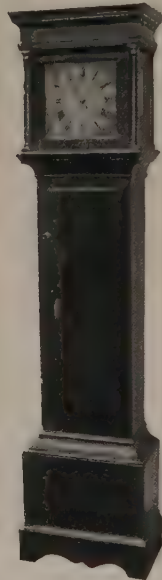


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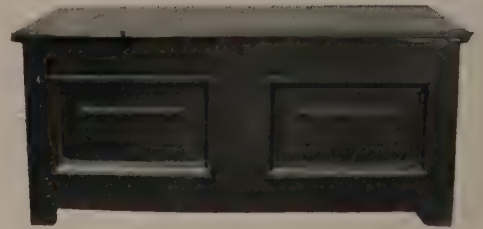


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June, 1909.—No. xciv.

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XVI.











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WE take a further opportunity through the medium of this journal of thanking you for the support given to us from all parts of the world, and for the letters received in appreciation of the productions which we have had the honour and pleasure to supply you with, thus proving your confidence in sending deposits for proofs from distant lands has not been misplaced.

¶ We offer the best that money and skill can produce, the work of the hand of man, which must not be compared with mechanical reproductions, produced *ad lib.*, and purporting to be printed in colours.

¶ We have had the honour of fitting up the Royal Box at this year's Military Tournament with our Engravings in Colour, viz., Downman Ladies, which do not appeal to the million, but to the cultured in art they are a joy to live with.

### **JOHN RUSSELL, R.A.**

¶ Our next Exhibition of the 18th Century will be Ladies by JOHN RUSSELL, R.A., in Pastel, to open early in November next, for six weeks, and we appeal to those who possess Russell Pastels to kindly lend them for that occasion. All works will be insured against all risks, and carriage paid both ways.

¶ We make a special feature of Private Portrait Painting and Engraving. Valuations, Picture Restoration, and Picture Framing by our own workmen on the premises.

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*The Connoisseur*

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engraved work has  
never been made by  
the hand of man  
in any age.

Size of work,  $12\frac{1}{2} \times 10\frac{3}{4}$  ins.  
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After GEO. ROMNEY Engraved by LEON SALLES  
From the Painting in possession of His Grace the Duke of Sutherland, K.G.

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We offer facilities (to those whose ambition is to make the  
home beautiful) greater than any other house in the world,

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INSTALMENT PLAN

Messrs. H. GRAVES & Co., Ltd., 6, Pall Mall, S.W.

I enclose 10s. to secure a proof in colour of the "Stafford Children," after Romney, by Leon Salles, and  
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Name .....

Address .....



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sweetest subjects  
of child-life  
imaginable



Can only be  
procured  
direct from  
the publishers

Size of work, 12½ by 15½ ins.

THE SYNNOTT CHILDREN

After J. WRIGHT, of DERBY Engraved in Stipple by LEON SALLES

AS A GUARANTEE OF EXCELLENT WORKMANSHIP, SUBSCRIBERS WILL BE AT LIBERTY  
TO RETURN THE PROOF WITHIN SEVEN DAYS OF ITS DELIVERY IF NOT  
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HENRY GRAVES & Co., Ltd., 6, Pall Mall, LONDON, S.W.

Grand Prix, London, 1908.

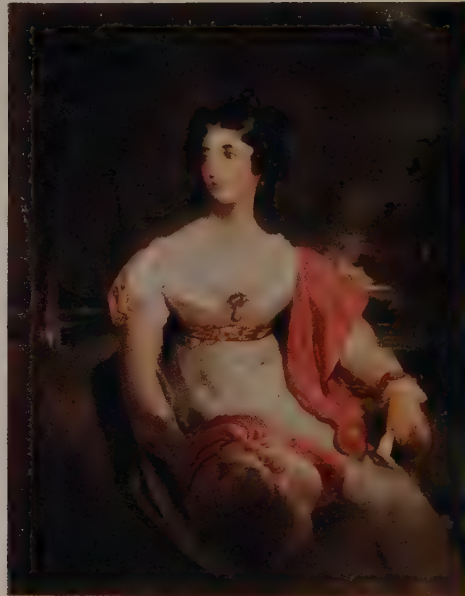


Grand Prix, St. Louis, 1904.

# New Important Lawrence

Never before  
Engraved  
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Proofs in colour  
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The Gem of  
the  
Peel Heirlooms  
and an  
Absolute Certain  
Success

150 Proofs  
in Monochrome  
£8 8s. each

Size of work, 16½ by 21½ ins.

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After SIR THOS. LAWRENCE, P.R.A. Engraved in mezzotint by C. A. COPPIER.

We can only tell you this will be a great success. It is up to you to buy it. If you intend doing so, don't delay it—that's all.

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covenant to pay the balance by payments of £1 per month until completed.

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Address .....

PLATE TO BE DESTROYED.



*The Connoisseur*



BY APPOINTMENT TO H.M. THE KING.

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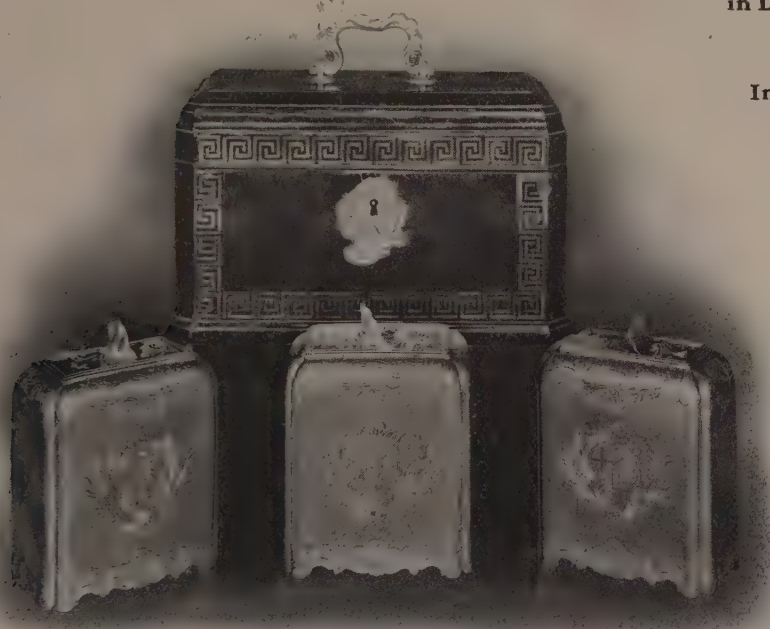
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Inspection invited

**Experts**

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Emeralds,  
Sapphires  
Inspection invited



SET OF THREE CHOICE TEA CADDIES, BY PAUL LAMERIE, IN ORIGINAL INLAID MAHOGANY CASE.  
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COLLECTIONS ARRANGED, VALUED, OR PURCHASED

June, 1909.—No. xciv.

XXII.



*The Connoisseur*

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*The Connoisseur*

# LEWIS & SIMMONS

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## HARROGATE

Objets d'Art

and

Pictures by Celebrated Masters

Expert Valuers and Purchasers

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Two old-Oak Tables circa 1690.

ANTIQUE  
FURNITURE  
CHINA  
SILVER  
— and —  
WORKS  
OF ART

*Established  
1829.*

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**W. F. GREENWOOD & SONS, Ltd.,**

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June, 1909.—No. xciv.

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A Very Choice Chippendale Coffee Table, in Original Condition  
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# Exhibition *of* ITALIAN ART *DURING JUNE*

Waring & Gillow's representative has just returned from Italy with an unique Collection of objects of Antique and Modern Art, forming a most interesting Exhibition, which will be continued during the month of June.

In addition to many examples of	
Italian Furniture,	Sculptured Marbles
Bronzes,	Faïence,
Old Tapestries,	Lace,
Vestments,	Embroideries,

the Exhibition contains an INTERESTING SELECTION OF PICTURES BY ITALIAN ARTISTS, including Mancini, Pio Joris, Ricci, Corelli, Cipriani, Vertunni, Forti, Ferretti, Balla, Mariotti, Sartoro, and Filiberto Petiti, one of whose works has been loaned to the Exhibition by HER MAJESTY QUEEN MARGHERITA.

ILLUSTRATED  
CATALOGUES  
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APPLICATION.

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DECORATORS AND FURNISHERS  
TO H.M. THE KING.

Waring & Gillow Ltd

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Period  
Decoration  
by  
experienced  
Artists.

A Collection  
of early  
18th Century  
Furniture  
on view

**BURGESS HILL, 55 & 57 Maddox St., Bond St., London, W.**  
And BACHELOR'S WALK, DUBLIN.

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11, New Oxford Street,  
LONDON  
(ESTABLISHED 1880).

HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

### Arms & Armour,

Antique China, Furniture,  
Metal-work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



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CHIP FRETTED TABLE.

Largest Collection  
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in the  
West Country.

No Reproductions.

T. Charbonnier, Art Gallery, Plymouth, N. Devon.



### The Height of Luxury

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a  
Century.

Size,  
about 3 ft. high.  
Seat, 2 ft. 6 in.  
by 2 ft.

is attained by securing one of WOOD & HEMMONS'

**30/-**

Easy Chairs in Velvet. Comfort is usually associated with great expense, but these Chairs are specially designed to ensure comfort and luxury, combined with excellent workmanship, at a small cost. Suitable for Dining, Drawing, Bedrooms, and an exceedingly Reliable Chair for the Bungalow, Shooting Box, Club, etc. Fifty now ready in Rose, Terra Cotta, Green, Smoke Blue, Dark Blue, Crimson.

**WOOD & HEMMONS** (G. E. HEMMONS),

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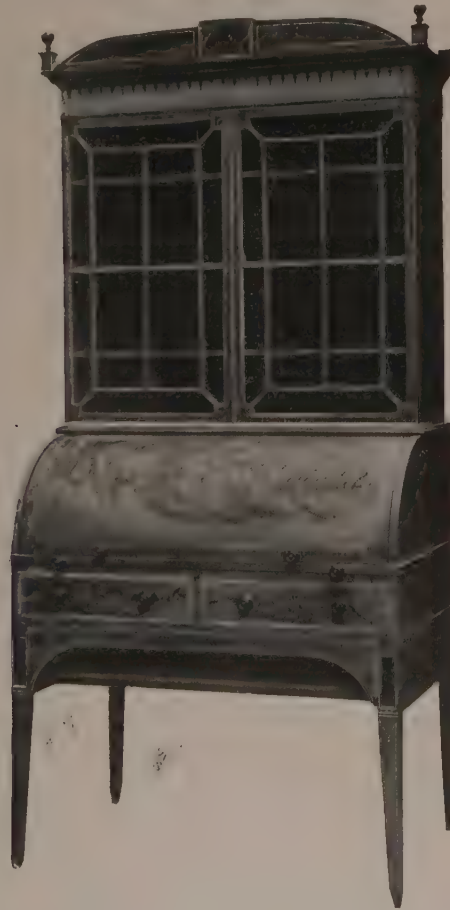
Cabinet Makers and Antique Furniture Dealers.



# GENUINE OLD FURNITURE

Hamptons invite collectors of Genuine Old Furniture to inspect the extensive selection of interesting specimens now on view in their Antique Galleries

## ORIGINAL SHERATON



A REMARKABLY FINE MAHOGANY AND SATINWOOD CYLINDER-FALL BUREAU BOOKCASE, 6 ft. 5 in. high, 3 ft. 1½ in. wide, AN INTERESTING SPECIMEN OF ORIGINAL SHERATON.

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PALL MALL, LONDON, S.W.

No connection whatsoever with any other Furnishing House

# B. COHEN & SONS LTD

take pleasure in announcing that consequent upon the retirement of Mr. A. W. Lilley, of Nottingham, from business, they have purchased the entire collection of .Antique Furniture formed by him. Many choice pieces of genuine William and Mary, Queen Anne, Chippendale, Sheraton, Adams and Hepplewhite furniture in original state are included.

There are also some excellent examples of Worcester, Crown Derby, Derby Chelsea, Swansea, and Coalport China, and a number of coloured prints in first state.

The entire collection has been acquired at a moderate figure and will be offered at commercial prices to those interested. A visit of inspection will be cordially welcomed.

## 1-19 CURTAIN RD LONDON E.C.



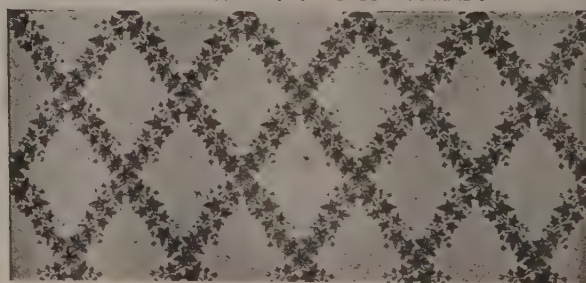
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FAMOUS FOR OVER A CENTURY for TASTE, for QUALITY, for VALUE

**TUB FROCKS** are usually made from soft finish French linen, which is altogether different in character from the ordinary stiff linen of former years. The white linen gowns, trimmed with real lace and embroidery, can be worn for the smartest occasions.

**TUB FROCK** (as sketch) in striped washing zephyr, with yoke and frilled front of **29/6** white lawn. Thoroughly well cut and finished, in all the most fashionable stripes.

### ART WALL PAPERS.



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WEST END SHOWROOMS—23, NORTH AUDLEY ST., W.

### FOR DISPOSAL

A COLLECTION OF  
**Antique Marbles and Porphyries**  
FROM THE PALACES AND  
TEMPLES OF ANCIENT ROME

Including many varieties of extreme rarity and beauty. The total quantity is about 3½ tons. If used for Mosaics they would be unique both from the rarity and beauty of the Marbles and for their archæological interest.

THE OWNER INVITES ENQUIRIES TO  
**Messrs. ARTHUR LEE & BROS., Ltd.**  
Marble Wharf, HAYES, Middlesex



*The Connoisseur*  
**FOR SALE.**

**"Princess Elizabeth's Organ" (Daughter of Charles I.)**



**T**HIS beautiful Chamber Organ was for many years in the Isle of Wight, and is believed, by local tradition, to have been associated with the unhappy Princess who died in captivity at Carisbrooke Castle. It is dated 1602, and was originally made for John Graham, Earl of Montrose, whose initials and arms it bears. The instrument is in a wonderful state of preservation and perfect playing condition. There are three stops and a tremolo, the tone being exceptionally beautiful.

"And," to use the words of Thomas Mace ("Musick's Monument," 1676, p. 245), when speaking of his own Chamber Organ, "indeed it is a Very-Very-Jewel."

**Price One Thousand Guineas**, or a reasonable offer might be considered. Apply in writing only to the owner, Mr. W. HOWARD HEAD, The Studio, 80, Peel Street, Camden Hill, London, W.

# RUD. STICHLING & CO.



A Louis XV. Ecrtoire, in Rosewood, with Ormolu Mounts.

Specialists in  
French Interior  
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Designs and  
Estimates Free.

French  
Furniture, &c.  
Bronzes.

Moquette and  
Aubusson  
Carpets.

Tapestries,  
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Patterns free  
on application.

THE GROSVENOR ART FURNITURE GALLERY,  
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# HARPER ASHFORD, Kent,

Has the Largest Stock in  
the South of England of

Jacobean, Queen Anne, Chippendale  
and Sheraton Furniture.

**Set of 6 Charles Chairs**  
(perfectly genuine) in stock. This  
is a unique set, and owner is pre-  
pared to take a reasonable offer.



Antique  
Mahogany Washstand.



# F. JONES, 1, Tavistock Street, BEDFORD

Large stock of  
Old English Furniture  
ALL - ANTIQUES - GUARANTEED

Old Convex Mirror, 3ft. by 1ft. 10in.

£6 6s. 0d.

June, 1909. — No. xciv.

# CRITTALL & SONS, 149, VICTORIA ST. S.W.

SPECIALISTS IN HANGINGS.

MATERIALS TO HARMONISE WITH ANTIQUES.



Charming Old Queen Anne design on Tissue,  
50 ins. wide, 4/11 yard.

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By J. T. HERBERT BAILY

*With Sixty Prints of Contemporary and  
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Colour and Monochrome*

Price . . .

# Ten Shillings & Sixpence

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for Postage must be sent*

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*The Connoisseur*



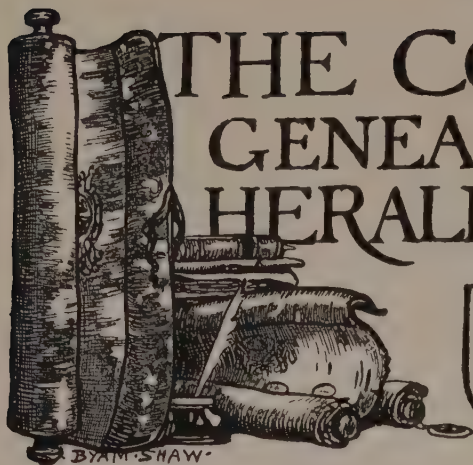
SET OF RARE KANG-HE VASES NOW ON EXHIBITION AT

**THE EDWARD GALLERY**

**72, NEW BOND STREET**

**LONDON, ENGLAND**

XXXI.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## SPECIAL NOTICE

**R**EADERS of **The Connoisseur Magazine** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

### Answers to Correspondents

### Heraldic Department

23 (Weybridge).—The question whether you will add a motto to your Armorial bearings is one for yourself to decide. You are quite at liberty to do so, but, on the other hand, it is not absolutely necessary.

26 (Grantham).—The cost of tracing your pedigree will depend upon the amount of research involved. To prove your title to Arms, you will require a complete genealogical tree with dates, and this is, of course, more expensive than a simple pedigree.

28 (Perth).—The use of the orange in British heraldry is infrequent. By virtue of an augmentation conferred by King William III., an orange slipped and surmounted by an imperial crown all proper, occurs over the Hepburn quarterings an inescutcheon azure, in the arms of Lord Polworth. A very similar augmentation was granted to Livingstone, Viscount Teviot, viz.: in the 1st and 4th quarters, azure, three oranges slipped proper within an orle of thistles or.

29 (Sligo).—The tressure flory and counterflory is common in Scottish arms, but being part of the Royal Arms, it cannot now

be granted to any person without the express license of the Sovereign. The right to bear the Royal tressure is claimed by many Scottish families by reason of female descent from the Royal House. It appears, however, to have been granted on several occasions as an ordinary augmentation of honour. For instance, the Royal tressure appears on the matrix of the burgh seal of Aberdeen, which was engraved in 1430, the town having been honoured with the right to bear it at this early period. The Royal tressure is a feature of the Napier arms, James V. having in 1542 conferred the signal of his favour upon the family ancestor, John Scot, of Thirlestane, as a reward for his services at Soutra Edge, when other nobles had refused to follow their Sovereign.

39 (Cheltenham).—Our expert can design your bookplate if you will send us a copy of the crest. We agree with you that the use of *Ex-libris* adds interest to a library.

40 (Yardley).—There have been several contributions on the subject in **THE CONNOISSEUR MAGAZINE**. Send us your ideas, and we will instruct our expert to prepare you a design. The cost is not prohibitive.



The Sun bleaches "Old Bleach."

The "Sweet old Linen or Grandma's days"—  
the kind that makes family heirlooms.

The following illustrations are selected from the wide range of beautiful designs of Towels and Table Linen, photographic illustrations of which are given in the "Old Bleach" Catalogue, post free.

"Linens that Last  
a Lifetime."

OLD BLEACH Table Linen, Linen Towels and Needlework Linens are first made from the highest-class yarns obtainable, they are next bleached by the sun's rays in the slow old-fashioned way. The result is that the strength of the flax fibres is unimpaired and the natural silky lustre is also fully retained. After washing this comes up again exactly as new because the special "Old Bleach" natural finish extends right through the material and is not a superficial gloss.

The strength of Old Bleach has passed into a proverb, the high quality and textural beauty is a source of delight to all who love fine linen, and the suppleness and freedom of Old Bleach Linens are alike practical help and pleasure for needlework and drawn-thread work.

When buying linen it is true economy to buy "Old Bleach." It is sold in all widths and many weights, and the trade mark "Old Bleach" is stamped upon every yard of Linen, Diaper, Huckaback, etc., and upon all Towels, Pillow Slips, Sheets, Aprons, and other piece goods. All first-class drapers sell Old Bleach goods.

Send for the beautiful "Old Bleach" Booklet on the "Care and Handling of Linen," which contains illustrations of the full series of beautiful Old Bleach Tablecloths and Towels.

Post free from the  
Old Bleach Linen Co., Ltd.  
RANDALSTOWN,  
IRELAND.

"OLD BLEACH" ART TOWELS

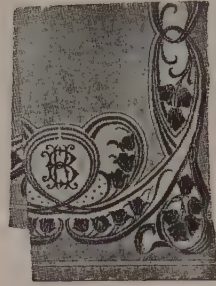
made from genuine grass-bleached linen, retain their silky lustre after years of wear. Irish Linens are the finest the world produces—Old Bleach are the finest Linens produced in Ireland.



The "Poppy" Towel.  
No. FP2. Size 42 in. x 24 in.  
Damask and Huckaback.

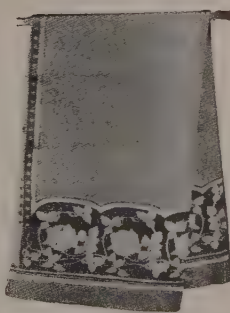


The "Conventional Poppy" Towel.  
No. K25. Size 42 in. x 24 in.  
Damask and Huckaback.

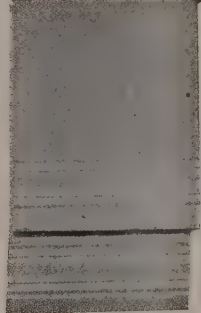


The "Monogram" Towel.  
No. K26. Size 42 in. x 24 in.  
Damask and Huckaback.  
This towel is designed with space for embroidering monogram as shown.

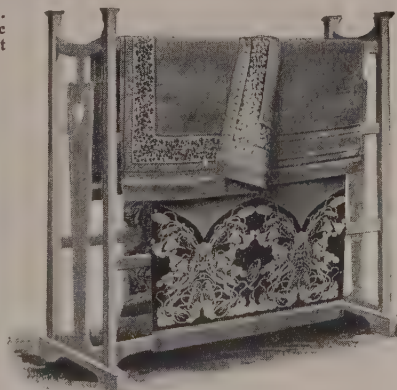
The "Old Bleach" Towels are used in the Royal Household. They owe their great popularity not only to their artistic qualities, but to their dainty texture, softness, and great absorbency, and life-lasting qualities.



The New "Briar Rose" Towel.  
No. K52. Size 42 in. x 24 in.  
Damask and Huckaback.



The "Huckaback" Towel.  
No. C7. Size 41 in. by 24 in.  
(With Fancy Border.)  
Plain Huckaback, Hemstitched



This Group shows the beautiful "Shamrock," "Nasturtium" and a plain "Huckaback" with fancy ends.



Rare Examples of the Vases, Plaques, Medallions, Portraits, Busts, Figures, &c., coming from the Sir Richard Tangye & other celebrated collections, including a superb pair of Mantel-pieces from Longton Hall (1777-9), illustrated in Meteyard's "Life of Wedgwood."

## Old Wedgwood

(PERIOD 1760-1795)

F. RATHBONE

20, Alfred Place West,  
SOUTH KENSINGTON, LONDON

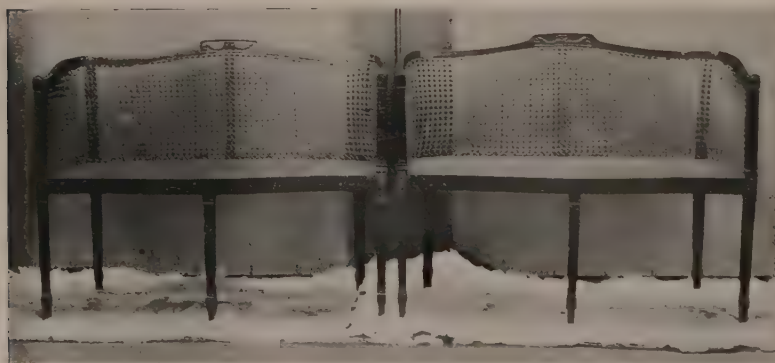
(Near Stations and Museums)

S.W.

TELE. ADDRESS:  
"JASPERATED, LONDON."

A Fine Collection of SALT-GLAZE, plain and coloured ;  
WHIELDON, ASTBURY, and other Old English Pottery.

## J. FRANKS & Antique Dealer & ST. NEOTS AND BEDFORD



has a large selection of

**FURNITURE and**  
**Sheffield Plated Goods,**

— including —

8 fine Chairs, 8 Claw & Ball Chairs  
numerous Bracket Clocks, &c.

The two Settees illustrated are in their original condition, and are very fine examples of the period.

## COLLECTORS should advertise in the CONNOISSEUR REGISTER

See Page IV. in this Number



Virgin and Child. 15th Century

June, 1909.—No. xciv.

F. Drake & Sons,  
The Close,  
Exeter.

Stained Glass.  
Restorations.

A quantity of Antiques in stock  
from 14th to 18th Century.

## FENTON'S Old Curiosity Shop

33, Cranbourne St., London, W.C.

(opposite Leicester Square Tube Station).

GR<sup>EAT</sup> variety of interesting objects, including:— Spinnet, "Carolus Howard, fecit Londoni, 1687," £12; Lute, by Bocking, £4; Set of Musical Glasses in Mahogany Box, £4; Leather Bottle dated 1742, £4 10s.; Full-size Tobacconist's Figure, Virginian Princess, £5; Rhinoceros Horn Cup, £5; Hippopotamus Skull, £2; Rushlight Holder, 16s.; Man-trap, very large, £2; Armenian Manuscript, illuminated, £10; Persian Manuscript, *The Shanamah of Ferdusi*, £15; Palaeolithic Implement, Maidenhead, 3s.; Assegai, 2s. 6d.; Claymore, £2; Stone Axe, Denmark, 5s.; Jade Tiki, £10; Maori Axe Head, 10s.; Kava Bowl, £1 10s.; Fiji Club, 5s.; Spear with Obsidian Head, 10s.; Khatar, 10s.; Bellarmine, 10s.; Pair Stafford Groups, Elijah and Widow, £1 10s.; War Medals, Crimea, Mutiny, South Africa, &c., 5s. each; Twenty Fine Old Toby Jugs, &c., &c.



# KASHGAR CARPETS

AT THE LEVANT WAREHOUSE

(Awarded a *GRAND PRIX* at the *FRANCO-BRITISH EXHIBITION*).

Oriental Rug Buyers should be specially interested in our exclusive manufacture, by which we reproduce the finest Antique Oriental Carpets in a modern hand-woven fabric with the same harmonious blending and variety of colour, the same texture, and in any size required. We can weave to order and copy any fine Antique Carpet or Rug. These Carpets are manufactured in the Far East by Oriental Weavers, who are under the most careful supervision and our exclusive direction. We specially invite correspondence concerning these Carpets, and will send our most beautifully illustrated booklet upon application.

## Cardinal & Harford,

ESTABLISHED 1792,

The Oldest Established Importers of Oriental Carpets,

108 & 110, High Holborn, LONDON, W.C.

## WYLIE & LOCHHEAD, Ltd.,



*By Special Appointment  
to H.M. The King.*

*Artistic House Furnishers,  
Decorators and Designers,  
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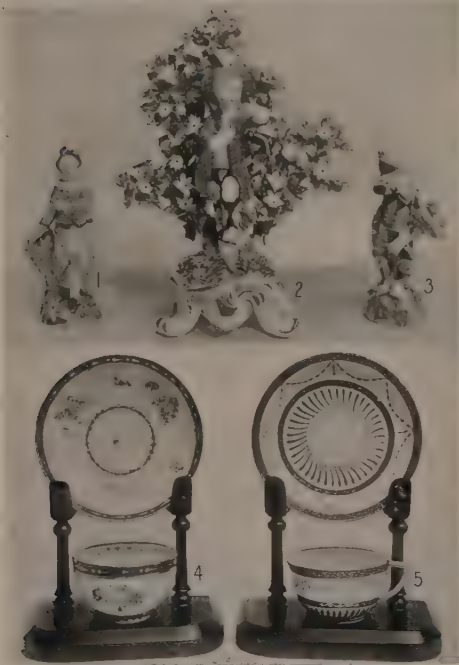
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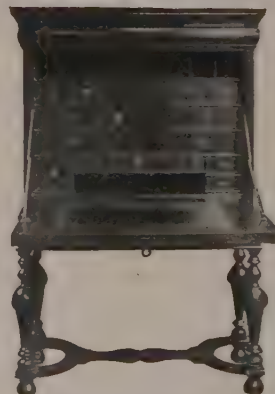
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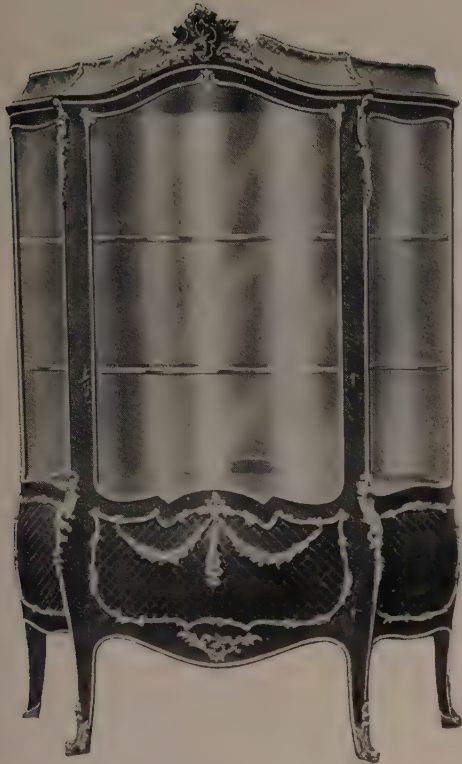
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**Part II.      Written and Illustrated by Leonard Willoughby**

SOME two hundred and forty years have passed since Alice Lingen, the then owner of Stoke Edith, sold her fine property to Mr. Paul Foley, the second surviving son of Mr. Thomas Foley, of Witley Court, in Worcestershire, of whose life a brief description was given in the first part of this article.

Thomas Foley's second son, Paul, was also destined to play an important part in the history of England. This gentleman, in 1679, was chosen by the city of Hereford as one of its representatives, and he served in the same capacity in seven Parliaments in three successive reigns. He bore a high reputation for



SOUTH AND WEST WALLS OF THE PAINTED HALL, DECORATED BY THORNHILL

integrity and personal piety, due, perhaps in part, to the good influence of Richard Baxter, his father's bosom friend. In politics he was a strong Tory, but was among those who insisted most strenuously upon the deposition of James II. after his flight. He was a member of the Convention Parliament, and was one of the managers of the free conference



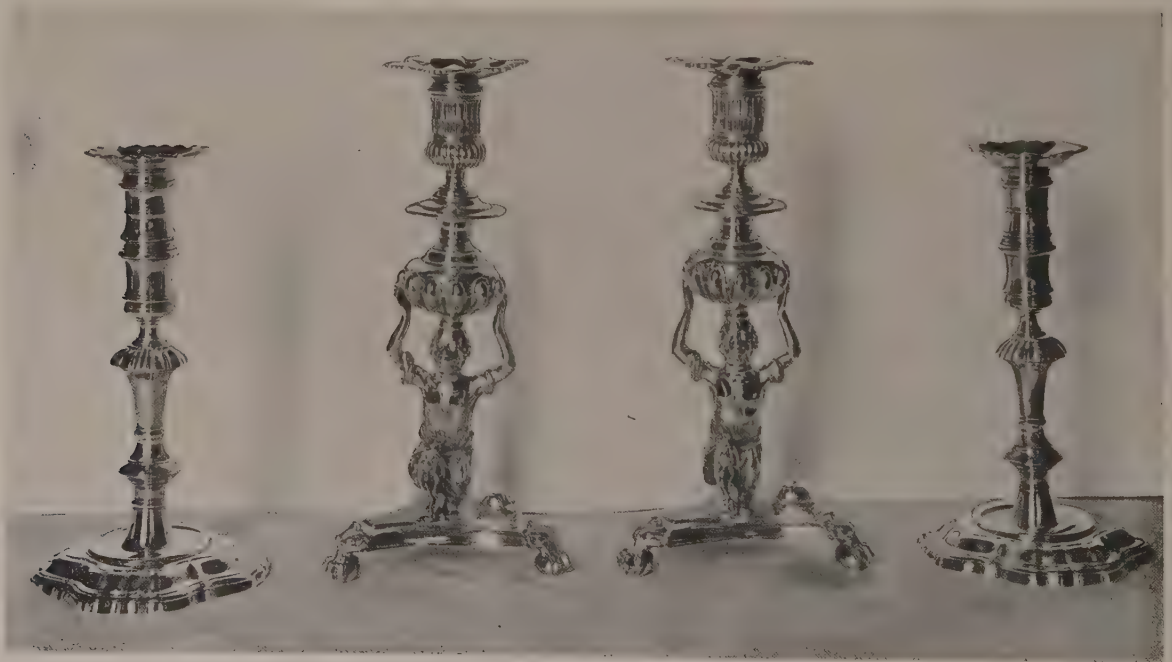
SILVER SOUP TUREEN

(DATE-LETTER, 1779)

between the two Houses of Parliament, which took place in 1689, that led to the settlement of the succession. In 1690, December 26th, Foley was elected by the House of Commons one of the

commissioners for stating the public accounts, and showed himself a good financier, though his opinions on certain points were singular. According to Roger North, he held that "all foreign trade was loss, and ruinous to the nation," a statement which may have meant only, that by means of foreign trade, the Crown was rendered too independent of

parliamentary supplies. But his honesty and industry were conspicuous, and commended him to the House of Commons when it had to choose a Speaker in the place of the venal Sir John Trevor.



SILVER CANDLESTICKS, 1665 (IN CENTRE), PROBABLY CONVERTED FROM SALTS, AND PAIR OF EARLY EIGHTEENTH CENTURY SILVER CANDLESTICKS (AT SIDES)



## *Stoke Edith*

An attempt was made by Wharton to impose on the House a nominee of the king, but a division taking place, Foley was elected on March 14th, 1694, and in the next Parliament, 1695, was again unanimously chosen. His conduct in the Chair, which he occupied until his death in December, 1699, was upright and impartial. His independence showed itself conspicuously in his remarks on the king's rejection of the Place Bill. Foley took part in the debates from

had two sons. It was his great-grandson who was raised to the peerage in 1776 as Baron Foley of Kidderminster. The Speaker Foley died in 1699, and left Stoke Edith to his son Thomas, who married Anne, the sole heiress of Essex Knightley, Esq., of Fawsley. Since the property came to the Foley family, two at least of those who have reigned here were remarkable personages. One of these was the purchaser of the estate—the Speaker—and the other



THE ADAM SALON, STOKE EDITH

time to time. He spoke openly against the employment of Dutch and French officers in the English Army and Navy, and steadily opposed the attainder of Sir John Fenwick in 1696.

The old library at Stoke Edith contains a valuable collection of books and pamphlets, which bear out Roger North's observation that Foley was a busy student of records and had compiled a treatise which went further into the subject of precedents than either Cotton or Prynne had gone. He was not a man of extraordinary ability; but his political career was wholly free from those vices which most of the public men of his day displayed. He married Mary, daughter of Alderman Lane, of London, and by her

was Lady Emily Foley, to whom I alluded in the first portion of this article.

The pictures in the dining-room at Stoke Edith include portraits of Mr. and Lady Emily Foley, by W. Say and Sir Francis Grant, R.A., though there does not appear to be one of the Speaker. There is, however, a representation of him—part of the wall decoration—in the painted hall, by Thornhill. He is there depicted as being somewhat unprepossessing in appearance, with a beaky nose, a mouth curling up at the ends, and a prominent chin, cynical-looking eyes, beneath a huge wig of the period. A miniature in Mr. Foley's possession of him is more pleasing, and probably a better likeness. This miniature was

reproduced in the May issue of *THE CONNOISSEUR MAGAZINE*. The other pictures in Stoke Edith, which are supposed to represent various members of the family, are by unknown artists.

The most interesting objects in the house are the plate, the Oriental and other china, the fine pieces of Chippendale and lacquered furniture, the needlework and tapestry, and above all Mr. Foley's collection of County Histories and Biographies. Of the immense quantity of plate, the principal pieces are a George III. silver dinner service, which weighs 7,597 ozs., and of which the soup tureen is here illustrated. It bears the date-letter for 1779, and the arms of Foley and Hodgetts are engraved on the service. The arms of Foley are: Arg, a fesse, engrailed, between three cinquefoils, sa., all within a bordure of the last. The crest:

a lion rampant, arg, holding between the fore-paws an escutcheon, charged with the arms. As regards the impaling of Hodgetts in the arms on this service, the Hon. Edward Foley, second son of the first baron, married, firstly, the Lady Anne Coventry—daughter of the beautiful Miss Gunning—from whom he was divorced. In 1790 he married Eliza Maria, daughter and heiress of John Hodgetts, Esq., of Prestwood, by Elizabeth, only daughter and heir of William Foley, and so reunited Stoke Edith and Prestwood.

Amongst the collection are some silver candlesticks,

measuring 10 in. in height and with the date-mark 1665. At some time these two candlesticks, with the negro figures kneeling, were probably shorter, and have been converted from salts. The other candlesticks here shown measure 8½ in. in height, and date from the early eighteenth century. Amongst Mr. Foley's plate are some beautiful pieces by Paul Lamerie.

These consist of four salvers and a bread basket. This celebrated London silversmith, who was also a great artist, and designed his own work, flourished from 1712 to 1751. He was of French extraction, and much of his fine work was executed by his own hands, for he only kept two journeymen. His personal attention to his art, and his master-hand and the beauty of his work, made his fame, and to-day such of his work as is left is of great value. There is a large collection of good old cups



SILVER-GILT CUP, PRESENTED BY WORCESTERSHIRE COUNTY CRICKET CLUB  
(HEIGHT, 18 IN. DATE-LETTER, 1808-9)

amongst Mr. Foley's treasures, most of these being prizes won by the Hon. Edward Foley at various periods at agricultural shows.

Amongst the cups is one greatly prized by Mr. Foley. This is of silver-gilt, bearing the date-mark 1808-9, and the makers' mark  $\frac{W. B.}{R. S.}$ , which refers to William Burwash and Richard Sibley. This extremely handsome cup, which is 18 in. high, was presented to Mr. Foley by the Worcestershire County Cricket Club, in 1898, for his services to that club. Mr. Foley's name in connection with cricket is too well known everywhere to require any remarks of mine.



Facing the great double doors at the east end of the painted hall, is the door of Mrs. Foley's charming and most tastefully arranged boudoir. This small room faces east, and is furnished and decorated entirely with a view to brightness. The fire-place here, as in many of the rooms, is placed across a corner. Above it is a large painting by an Italian artist, set in a finely carved

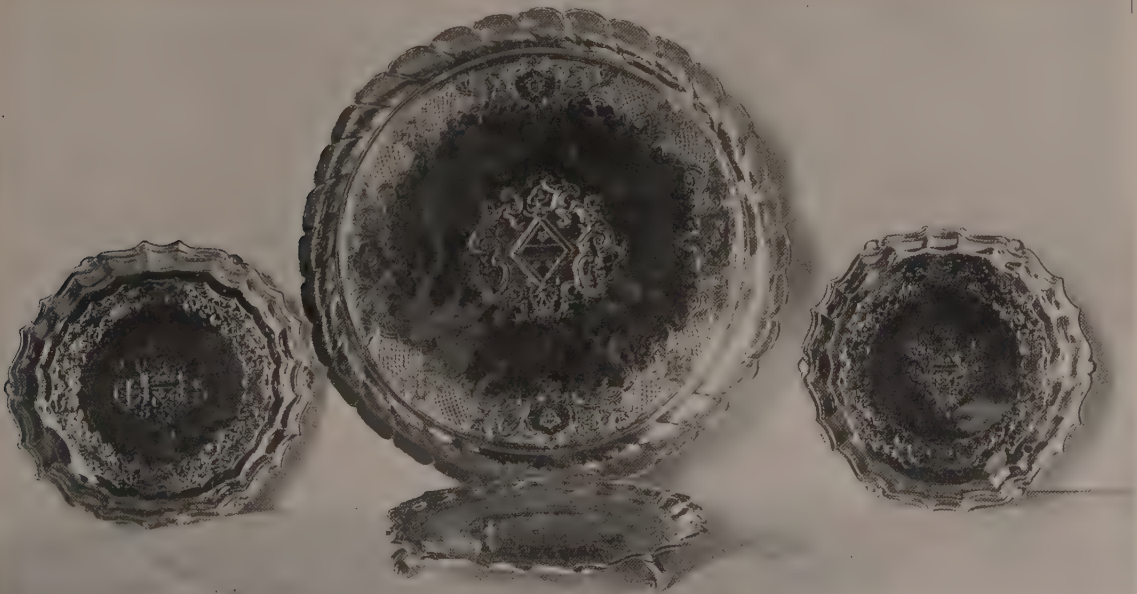


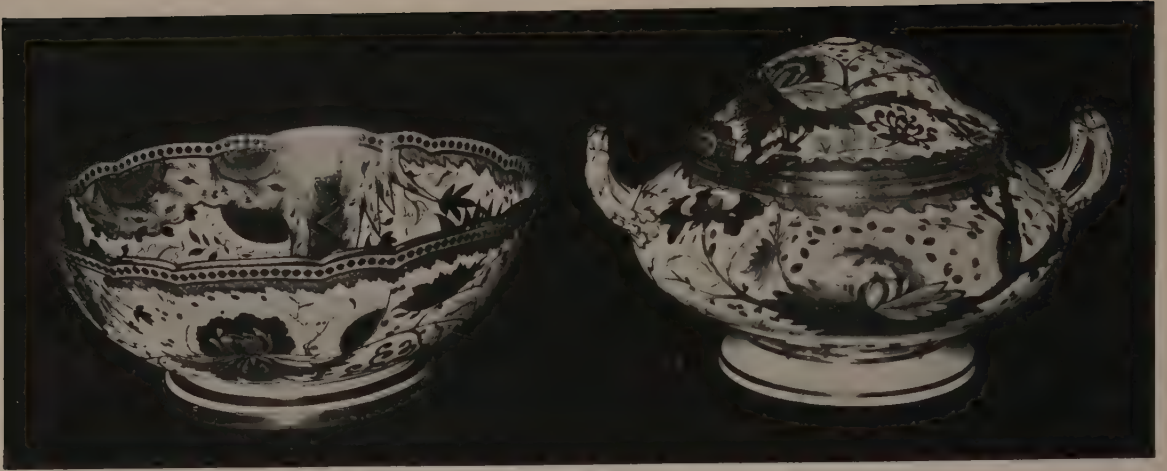
LARGE SHEFFIELD PLATE SALVER, WITH FOLEY ARMS

surround by Grinling Gibbons. Old china, Chippen-  
dale, Venetian mirrors, engravings, and bijouterie of  
the kind dear to woman's heart, all combine together

with the tone of the draperies to enhance the effect of this sanctum. The painted hall is undoubtedly, as regards the rooms, the feature of the house. It is a very large and lofty apartment, lighted on the north side by two tiers of sash windows. The floor is of black and white polished marble, which is extraordinarily effective. The walls on three sides are painted, as is also the ceiling.

Double doors at the east and west ends open to staircases and halls, while doors in the centre of the south wall admit to the charming salon. One





PART OF CROWN DERBY DINNER SERVICE

other door in the north-west corner opens into the billiard room. The whole of the painting on the ceiling and walls was executed by Sir James Thornhill. In design the lower portion of the walls, to a height of perhaps 15 ft. or more, represents a series of panel pictures in sepia tones. These are of rugged rocks and wild, impossible scenery, the idea being doubtless to create a contrast to the subjects painted above, which are in vivid colours. These represent the Arts and Sciences, and the Marriage of Cupid and Psyche. Over the fireplace, on the chimney breast, is the figure of Justice, while on either side the walls are made to appear as though they were the balcony and colonnade of some great building. The perspective of this is wonderfully executed. Standing by this

imaginary balcony are two figures, one being the Speaker Foley, and the other Sir James Thornhill, the artist; there is also a servant and a small dog. The effect of these two figures looking down into the hall is very curious, and, in fact, the whole conception of painting these great walls all round as they are here is remarkable. The ceiling represents Olympus in the centre, while around this the design is of a great cornice. At the corners are medallions supported by cherubs, and over a portion of the painted cornice at the east end great crimson velvet curtains, draped up, are extraordinarily realistic. One curious part of the central design is a cloud on which Neptune is seated, and which appears to be floating away out of the picture. The painted hall is filled



FLIGHT AND BARR WORCESTER DESSERT SERVICE, IN APPLE-GREEN AND GOLD, PAINTED WITH VIEWS OF STOKE EDITH, BIRDS, SHELLS, AND FLOWERS



## *Stoke Edith*

with a considerable amount of interesting objects and furniture. Cabinets and tables of lacquer, the former with great brass escutcheons and hinges, and standing on English carved and gilt supports, are conspicuous and very beautiful specimens. One of the most interesting pieces of furniture here is an old billiard table of oak. It has a wooden bed to it, and the sides are also of wood; there are twelve narrow straight legs with stretchers. Round the

with swelled heavy acorn-shaped, and very handsomely carved, legs, is a fine specimen, and is now used as a writing-table. A good deal of the valuable Oriental and Delft china appears to great advantage on the many lacquered cabinets which surround this fine hall. A large iron fireback to the great fireplace, with the date 1674 and the letters P. F. and M. for Paul Foley, the Speaker, and his wife, and another piece of it with date 1704 and letters T. F. for Thomas Foley, his



FAMILLE-VERTE KANG-HE VASE, 19 IN. HIGH (IN CENTRE), AND A PAIR OF IMARI VASES, 20½ IN. HIGH

outsides are flat wooden supports which pull out, so that lamps can be placed upon them, for the purpose of lighting, to see the stroke! Evidently billiards in those days had not reached its present position as a game. An inscription on the table mentions: "This Billiard Table was purchased by Thomas Foley, Esq., of Stoke Edith, Oct. 13, 1738." Inlaid cabinets of walnut of William III. and Queen Anne period, a black lacquer and gold grandfather clock, two large settees of the latter period covered in leather, once blue in colour—but now much faded—with a device of foliage in silver, are very attractive. These settees have six legs, the four in front being cabriole, and the arm-rests curiously shaped and carved. There is also a set of six cabriole-legged Chippendale chairs covered in crimson silk. A Jacobean table of oak,

son, and A. for his wife, is a rare specimen of these now much-sought-for old pieces of iron. The salon, leading from the hall, is a large apartment, measuring 41 ft. 6 in. by 34 ft. 6 in. It faces south, its large windows overlooking the elaborate and formal garden, which slopes upwards from the terrace, running east and west. This salon is very beautifully decorated, and is pure Adam work. The ceiling is white, with a delicate geometrical device in gold, while the walls and Corinthian fluted pillars are similarly treated.

The mantelpieces to the two fireplaces have at one time been much higher, but were altered by Edward Foley to introduce his Italian mantelpieces. The beautiful Chippendale cabinets are filled with a profusion of good china, while a curious cabinet, with twenty-eight painted porcelain panels, is distinctly uncommon.

The furniture is Louis XV. and XVI., and some pieces of Sheraton, the writing-table, with elaborately chased ormolu mounts, being of the former period.

A large curio table contains several interesting objects, some of which were illustrated in the first part of this article. In addition to fans, old watches,

treads are carved, and there is a low panelled dado. Above this, the walls are painted by Thornhill with very effectively treated subjects. In this hall is an old carved oak dresser, on which is some of the valuable Crown Derby china, and which till comparatively recently was in everyday use in the servants'

hall, needless to add, much to the detriment of the service. There are carved oak chests, and an old oak cradle, which came from Witley Court, and was probably used by the Speaker Foley when an infant.

The library leads from this hall, and faces west. Three sets of massive mahogany doors admit here from the hall, salon, and green velvet bedroom. This room was at one time the drawing-room, but now contains in handsome mahogany bookcases a unique collection, which has been made by Mr. Foley himself, of county histories, practically every county being represented. These are mostly on large paper, and nearly every one extensively extra illustrated with engravings, portraits, and water-colours, while many have the arms beautifully coloured by Dowse and others. Thus Hasted's *Kent* is extended to 40 vols.; Manning and Bray's *Surrey* to 8 vols.; Nash's *Worcester* (his own copy with notes) to 20 vols.; Horsfield's *Sussex*, 12 vols.; Bridge's *Northampton*, 6 vols.; and others too numerous to mention. There is also a copy of the *Dictionary of National Biography*, inlaid to folio size, and illustrated with some 30,000 portraits, besides quantities

of unique Staffordshire, Worcestershire and Herefordshire books, MSS., and portraits and engravings, many connected with Baxter, Joanna Southcote, and other local celebrities. Over the mantelpiece is a very handsome Chippendale looking-glass, painted white, divided into four panels. Here is also kept Edward Clive's chair, in which he was carried by his supporters, after his election in 1826, and afterwards (it is said) from Hereford to Whitfield, a distance of nine miles! He must have been a man of great endurance to have survived such a well-meant ordeal. Some valuable Chinese pots of Mazarin blue, with



BLACK LACQUER CABINET ON ENGLISH CARVED AND GILT WOOD STAND

miniatures, snuff-boxes, old needlework caps, lace and seals, and Queen Anne's hat, is the knife with which the Duke of Buckingham was stabbed to death. The billiard room, which is entered by a door in the north-west corner of the painted hall, was once a bedroom. It is panelled, and contains, in addition to a modern table, one of the many grandfather clocks which are in the house. This, and a fine old Chippendale looking-glass, divided into four panels, are the only objects that need be mentioned. The grand oak stairs in the painted staircase hall are very wide, and the balusters twisted. The edges of the



## Stoke Edith

white leaf-shaped panels, Italian marble and ormolu candelabras, a very handsome crystal chandelier, and some Chippendale chairs, with elaborate splats and straight legs, are the most noticeable objects in this charming, cosy room. Adjoining this is the green velvet bedroom, the walls of which are hung with needlework executed at different times by the successive wives of a former Mr. Foley, who married five times. The subject represents views in the garden at Stoke Edith. The panel over the fireplace is painted by Sir James Thornhill. There are here five very quaint Queen Anne armchairs, with stools or low seats to match, a grandfather chair, the coverings of which are much deteriorated, and a cabinet of old English lacquer, with large brass hinges and escutcheon. The carpet is of needlework, and the bed-cover is of the same, but on a silk foundation. The bed is of the lofty four-post order, with an elaborate back, and cornice to the canopy, all of which is covered in green-coloured needlework, while the posts are covered in green velvet. This room is not now often used, being inconveniently placed. The dressing-room to this contains an ivory and tortoiseshell cabinet which belonged to the Duke of Buckingham. The walls are panelled in cedar, and the top panels festooned with hundreds of shells executed by Mrs. Delaney—*née* Mary Granville—whose life was written by Lady Llanover. These decorations are quaint to a degree, and not exactly in keeping with twentieth-century ideas.

Throughout the house there is a good collection of Louis XV. furniture, which was probably brought here by Lady Anne Coventry, while most of the remainder dates to 1690-1700. In the bedrooms there are some fine pieces of old Flemish tapestry, in splendid preservation, purchased at the time the house was built. The bills for these are still kept. The old library is a large room situated over the salon. The books here are doubtless those collected by the Speaker Foley, and include many valuable works. In the corridor outside this room are a number of good pieces of furniture, chests, and commodes. There are also the designs in colour by Thornhill, which were submitted for the decoration of the painted hall, some of which were adopted. This corridor is lighted by windows overlooking the upper part of the painted hall. In several bedrooms are painted panels—some of them Flemish—over the fireplaces, most of which are placed across a corner of a room. In the basement are curious subterranean passages, which lead in all directions from the house, and have outlets in the grounds, and are evidently relics of the original house. Very wide areas are on the east and west sides of the house, the brickwork

of which appears to be older work than that of the present house. These areas are bridged in two places to give access from the rooms to the garden.

A connoisseur herself of no mean ability, Mrs. Foley is devoted to everything within and without the walls of this interesting and very uncommon house, and she has certainly succeeded in making the



OLD DRESDEN GROUP OF MUSICIANS

most of everything. And in this great mansion at Stoke Edith, designed by Wren, and much resembling the garden and river fronts of Hampton Court, lived that wonderful old lady, the Lady Emily Foley, for sixty-eight years. She died at the age of ninety-five, simply from the effects of a chill. She was a large employer of labour, an admirable landlord, and deeply interested in the schools, which she constantly visited while lessons were being given. In politics she was a thorough Conservative, and took an active part in the elections. For half a century no public ceremony of any importance was considered complete without her presence or patronage. Her



DELFT VASES

enduring power of mind and body was wonderful, and though her dignity and imperiousness were great, her kindness of heart and shrewd good sense made her venerated. Her standard of right and honour was high; but she lived up to it, and unconsciously raised the tone of her neighbours who came in contact with her. She owned considerable property, but she lived almost entirely at Stoke Edith. It is said of this place that it has a window to correspond with each day of the year, though I think this a slight stretch of imagination; nevertheless, I can vouch for some three hundred and twenty. Furniture and objects in the house were never taken from one room to another under any consideration, or even allowed to be moved an inch from their places during the whole time she lived at Stoke Edith—a period of fourteen years as a

wife, and fifty-four as a widow. Her establishment of servants was very large, and her ways of controlling the staff peculiar. A servant who, for instance, swung his arms as he walked would probably very shortly get his marching orders if seen a second time doing this. At meal-time the servants would all sit down at the same time in the servants' hall, which is a considerable distance

from the reception rooms. During this time not a soul was about the house to guard the place or even answer a bell. It is marvellous to think that this opportunity was not seized by thieves, for nothing would have been easier than to walk in by the front door at those periods. On Sunday evenings Lady Emily read prayers to her assembled household, and these included every person in the household and stables. It was, I believe, during these tedious



OLD CHINESE JARS





AIT OF A LADY

HODNER, P.A.





## Stoke Edith

ceremonies that the old butler felt anxious as to the security of the plate and valuables, and for this reason would place himself near to the door, listening, I fear, not to the discourse of Lady Emily, but for the smallest sound from a yapping little dog which was left downstairs as the sole defender of this great establishment.

I could give endless anecdotes of this wonderfully interesting old lady, whose will was law, whose frown would strike terror to all, but whose gentle, kindly heart beat all the time beneath an outward covering of austerity. Her memory in connection with Stoke Edith and with the counties of Hereford and Worcester can never fade, for if ever queen reigned in the West and in the hearts of all, it was assuredly that benevolent and stately lady, the great aunt of the present Mr. Paul Foley.

Of Lady Emily Foley it may truly be said, she was herself of the highest birth. She married into a great family of large possessions, and she knew well what was expected of her. Generous to those dependent on her, devoted to her home, her friends and tenantry, her treasures and her property, she lived up to that standard of life which her position demanded, realising to the full the true meaning of *noblesse oblige*. Few families there are left nowadays, unhappily, in these appallingly changeful and socialistic times, who are able to appreciate, or seem to try to live up to, this high ideal, as have the Foleys of Stoke Edith. But this they have done right through their long connection with the county, keeping up the traditions of their great family, watching over their tenants and estates in exemplary manner, and guarding and tending their treasures with such loving care.



PAIR OF OLD CHINESE FAMILLE-ROSE VASES



## Puntas and Passementerie. By Bernhard and Ellen M. Whishaw

In the year 1623, Philip IV. of Spain, wishing to regulate his disordered finances and to check wasteful expenditure, issued a new version of an old edict, on the dress of his subjects.

It was but one out of many such edicts and proclamations issued at short intervals by the rulers of Spain—from Alfonso IX., who in 1212 ordered his subjects to put aside superfluities of gold and silver ornaments and to provide themselves with arms, down to the comprehensive *Pragmatica* of Philip V., in 1723, against all manner of luxury and ostentation. And, as the very fact of their frequent re-issue shows, this long succession of proclamations regulating manners and customs had practically no result at all.

The edict of 1623, however, has been the indirect cause of a curious mistake in the history of Spanish lace, for a certain passage in it was mis-translated by a French writer, and a whole superstructure of error has been built up on the basis of that mis-translation.

The passage in question is as follows:—

*Mandamos que todas y qualesquiera personas de qualquier estado calidad ó condicion, ayan de traer, y traigan balonas llanas y sin invencion, puntas cortados, deshilados, ni otro género de guarnicion.*

Or, literally rendered into English:—

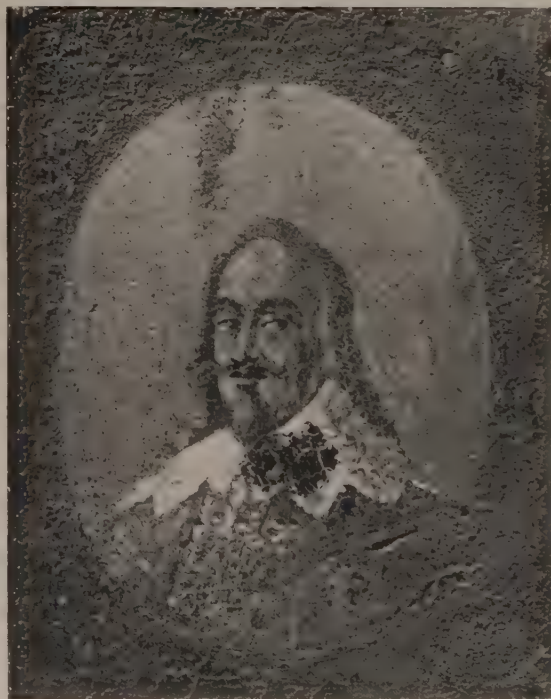
"We order that all and every persons of whatever state, quality or condition, have to wear, and shall wear simple collars and without finery, points, cuts, drawn-threads, or any other kind of trimming."

This has been translated into French as *simples rabats sans aucune invention de point coupé ou passement*, and taken as prohibiting the importation of foreign laces.

We are indebted to the courtesy of Mr. Alan Cole, C.B., for the French translation, which he quoted

from an article by Miss Jourdain on "Lace Making in Spain," in *THE CONNOISSEUR MAGAZINE* for 1900. Unfortunately, the Seville libraries contain hardly any English or French publications, and our efforts to procure the article in question have been unavailing. But we have no hesitation in accepting Mr. Cole's transcript, although we have been unable to verify it.

As will be seen by anyone who knows Spanish, the French translator has inserted a redundant *de* between *invencion* and *puntas*, has omitted a comma, and has taken *cortados* as an adjective agreeing with *puntas*, although one is masculine and the other feminine and both are substantives.



NO. I.—MINIATURE OF CHARLES I. (ENLARGED)  
PAINTED DURING HIS VISIT TO MADRID IN 1623, SHOWING  
THE *VALONA*, WITH *PUNTAS*, THEN FIRST INTRODUCED





NO. II.—DRAWN THREAD *PUNTAS*, ATTRIBUTED TO THE FIFTEENTH CENTURY

*Rabats*, if we take them to mean bands or cravats, were not worn in Spain until long after this edict. The *Balonas* or *Valonas* referred to are the wide falling collars (*cols rabattus*) which came into fashion at the Spanish Court in 1623. Sempere says that these collars were first made in that year for the King and “el Infante Don Carlos” (Prince Charles Stuart), who was in Madrid from March to September, paying his addresses to the Infanta Maria Teresa, all the edicts touching luxury and fashion being suspended in his honour until it became clear that the marriage would not take place. The writers possess a miniature on copper, inscribed “Charles I<sup>o</sup> ae. 23 <sup>3</sup>/<sub>4</sub>” (his age at the time of the Madrid visit), in which he wears the *Valona*, which superseded the stiff ruff in the northern Courts very soon after. (No. i.)

Previous edicts, in which the trimming of ruffs and cuffs with *puntas* and *redes*\* was prohibited, had been issued in 1593 and 1611, but neither in these nor in that of 1623 is any reference made to foreign imports, as would have been the case had the *puntas* prohibited been French or Italian point lace.

It is a little surprising that the writers who, on the strength of this mis-translation, have asserted that Spain was a large importer of French and Italian point lace and produced no lace worth mentioning of her own, should, none of them, apparently, have

taken the trouble to turn up the passage in the original. As a matter of fact, easily verified by reference to the collection of Sumptuary Laws, *puntas* were in vogue in Spain many years before point lace was worn at the Courts of France or England.

Alfonso X., in 1256, forbade gold and silver to be worn on the covering of shields, but permitted *perpuntos* to be made of gold and silver cloth.

The *perpunte* was a kind of wadded coat or tunic, worn under the coat of mail, and we see it represented on the marble effigies of two of the officers of Fernando III., who were with him at the conquest of Seville in 1248, and whose tombs are in the chapel of San Andrés in Seville Cathedral. These effigies have *perpuntos* under their armour, and the decoration with which they are edged at the neck and at the foot are *puntas* of *fleco morisco*.

The earliest *puntas* were of two kinds: one being composed of drawn thread (No. ii.), while the other (No. iii.)—represented on the monument of 1248—was made of what is still called in Seville *fleco morisco* (literally, Moorish fringe). Drawn thread is recorded by Conde as having been worn and greatly admired at Cordova as early as 1002; and since Arabic as well as Coptic tombs in Egypt contain quantities of drawn-thread work in muslin and linen, it seems clear that we owe its introduction into Europe to the Arabs of Spain.

The other kind of *puntas*—the *fleco morisco*—still

\* The *redes* were *Redaño*, a pillow lace, and *Redecilla*, a lace-like embroidery on netting.

retains the name given to it at the time of the Christian re-conquest, and represents the earliest existing form of what is elsewhere called macramé. Two photographs of traditional Arabic design are reproduced here. The first specimen, magnified to twice its natural size, is one of several designs worked in the little town of Chiclana in the province of Cadiz, and is a detail of the edging of a fine linen towel, made some seven or eight years ago as a wedding present. The second is a still finer example (magnified to four times the actual size), which has been used for several generations as a sampler, in a family of Jerez. This family also possess some rare designs and instructions for making *fleco morisco*, which are perhaps 150 years old, and are the only ones of the kind we have yet met with in southern Spain, where every woman hands on her inherited designs to her daughter by rule of thumb, and where "pattern books" have never been considered necessary by these skilled and artistic workers.

It will be seen how widely the Spanish *puntas* differ from the French or Italian point lace. There is, however, a curious traditional connection between these *puntas* and the oldest pillow lace of France.

In a note (p. 224) to *Les Broderies et les Dentelles* (Charles et Pagés, Paris, n.d.) it is stated that at Le Puy, where the first French pillow lace is supposed to have been made, the word formerly used in the local patois to designate lace was *pointas* or *las pointas*, and it is supposed that the *maringotiers* of Le Puy in the fifteenth and sixteenth centuries took their wares to sell in Spain, and brought back the Spanish name for lace. The authors are misled, like everyone else, by the original mis-translation of *puntas*, which does not mean and never has meant lace, although some of the *fleco morisco* was certainly of a lace-like fineness in the fifteenth and sixteenth centuries. Otherwise, it seems as if they must have perceived how unlikely it is that these

early colporteurs should have given a Spanish name to a French product which they themselves had conveyed to Spain.\*

On the other hand, the Arabic feeling in the designs of the laces of Le Puy and Auvergne—which give them a strong family likeness not only to the designs of the ancient *fleco morisco* but also to the pillow lace made in Arabic Almagro (Old Castile) from time immemorial—suggests that the *maringotiers* brought back the Arabic product, as well as the Spanish name, from their excursions into the Peninsula.

This supposition is strengthened by the fact noted by MM. Charles et Pagés (p. 225, note), that lace making in Le Puy and its environs was formerly taught by *les Béates*, who were generally lay-women, but sometimes had taken vows. *Béates* are no longer to be found in Le Puy, but in Andalusia the universal name for members of teaching sisterhoods is *Beatas*, while those of the closed orders are called *Monjas*. And in all the schools kept by *Beatas*, the subject to which most importance is attached is *labores*, a generic term, including, besides every kind of needlework, many styles of embroidery, *puntas* of *fleco morisco*, and pillow lace, similar in character to that of Almagro, Auvergne, and Le Puy, but far more markedly Arabic in design.

Thus it seems probable that in the fifteenth century, when thousands of Moriscos were still living and working in Andalusia, the *maringotiers* of Le Puy carried the terms *pointas* and *béates* from Spain into France, together with the products and the system of teaching.

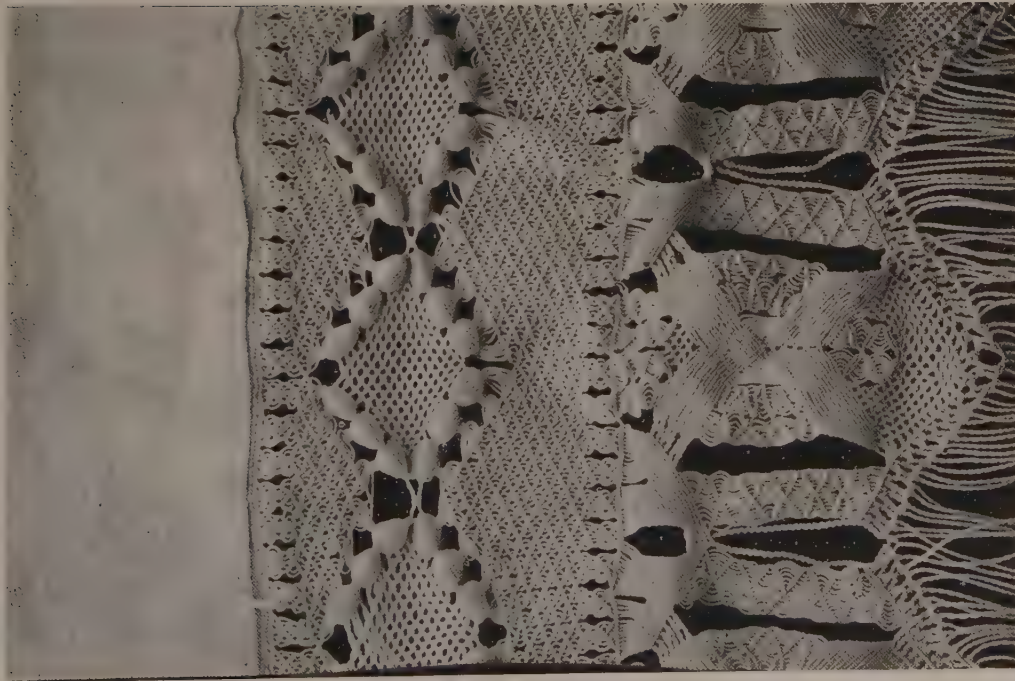
The majority of the Moriscos were the descendants of the Arab tribes who held southern Andalusia for many centuries, and who were not ousted from Seville and the neighbouring country districts by the Almohades, or Moors



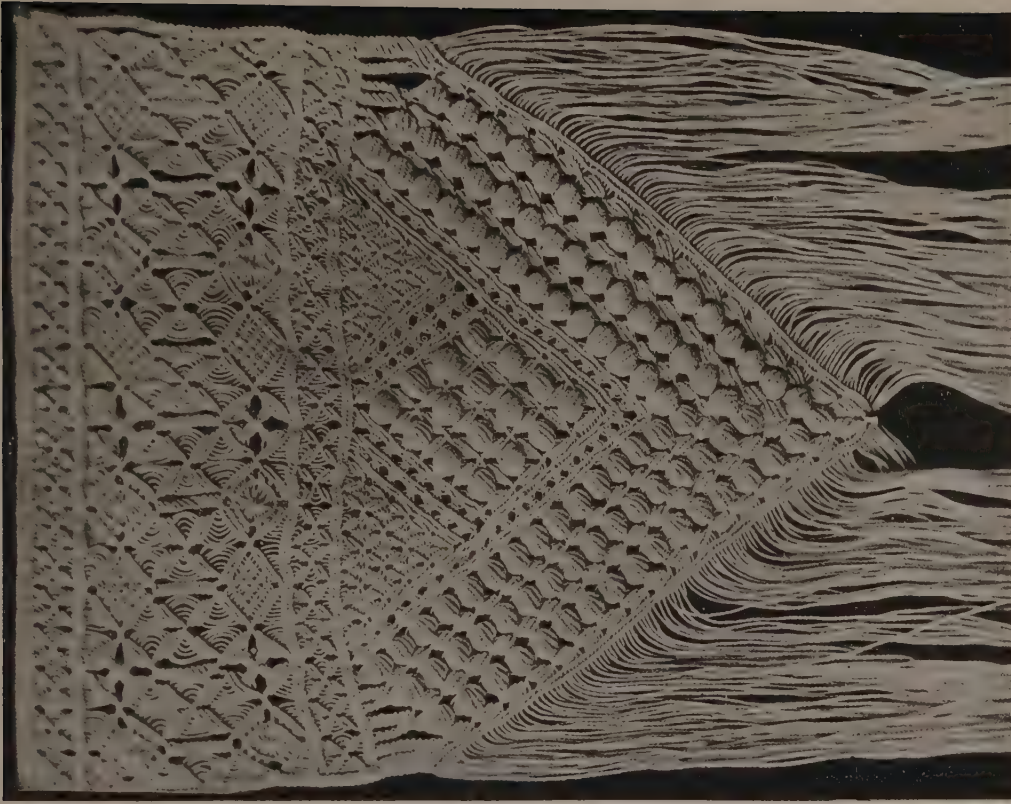
No. III.—PUNTAS AND TRENZA FROM THIRTEENTH CENTURY MONUMENT IN SEVILLE CATHEDRAL

\* The *réseau* or net composing the ground-work of pillow or needle lace is commonly called *el punto*, never *la punta*.





NO. IV.—MODERN *FLECO MORISCO* (MOORISH FRINGE) OF  
TRADITIONAL DESIGN



NO. V.—ANTIQUÉ *FLECO MORISCO* (HIGHLY MAGNIFIED)



NO. VI.—BIRTH OF ST. JOHN THE BAPTIST  
15TH CENTURY SPANISH, SHOWING PASSEMENTERIE OF  
THE PERIOD (BARCELONA MUSEUM)

of Morocco, when they conquered the cities and established a nominal dominion over the whole of Moslem Spain in 1146. The Arabs of Seville and their compatriots of Granada looked upon the Almohades as far worse enemies than the Christians, and when the allied armies of Castile and Granada conquered the last scion of the Almohad princes at Seville in the thirteenth century, the Arabs, or Moriscos, as they are termed in the enactments of the time, were encouraged to remain in their homes by the wise and far-seeing Fernando III., who gave them the same rights and privileges as the Christians, and permitted them the free exercise of their own religion. Thenceforth the Christian chroniclers made no distinction between Arabs, Moors, and Berbers, but classed them all as Moros or Moriscos, to the confusion of later historians.

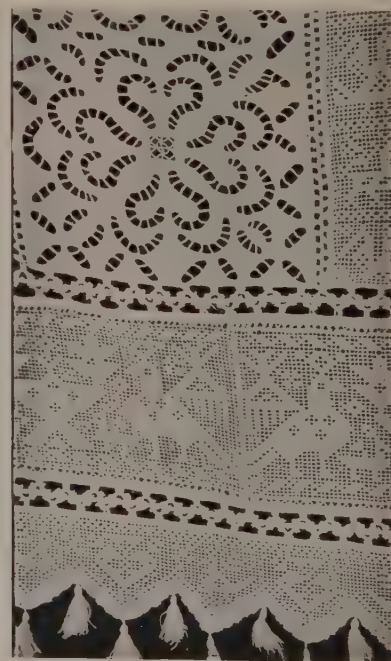
Thus plenty of Arab women remained to teach their *labores* to their Christian sisters, and it was not until two centuries later, when Granada fell, that any

wholesale expulsion took place. Even then, although the Kingdom of Granada was almost depopulated, large numbers of Moriscos in the provinces of Seville, Huelva, and Cadiz escaped the edict, aided and abetted by their Christian friends, relatives, or masters. And they not only remained in the country, but multiplied during the next century, for another 500,000, more or less, are said to have been expelled in 1609-10, by order of Philip III.

How great a part they had played in the textile industries of the country until then, may be judged by the fact that whereas in 1519 there were 16,000 silk hand-loom in Seville, by 1649, says Sempere, the silk trade of Seville was destroyed. To-day, one hand-loom, with one or two unimportant factories of machine-made silk ribbons, represents all that remains of what, up to four centuries ago, was one of the most important silk and velvet weaving industries in Europe.

The *puntas* were not the only form of decoration of the class now called *fleco morisco*: for the same work was produced in the form of insertions for trimming dresses, etc., from a very early period. These insertions, sometimes sewn, as the name implies, between two pieces of another material, but more often in early days stitched directly on to the fabric, were and are still called *pasamanos* (pass-hands), because they were made entirely by dexterous twists and turns of the hands, without any implement or apparatus to assist the worker.

The earliest known example of *pasamanos* is to be seen in the Museum of Vich, on a portion of the chasuble of St. Bernard Calvó, who died early in the thirteenth century. From that date Señor Gudioff, Curator of the Museum and author of a most exhaustive work



NO. VII.—PUNTAS DE BORLILLAS  
16TH CENTURY "MORISCO" DESIGN



## *Puntas and Passementerie*

on archæology,\* finds occasional if rare mention of *passamans* in the Catalonian archives down to 1505, when the Guild of *Galoners* was formed in Barcelona. But Señor Gudiol tells us that all the best textile work in Spain during the thirteenth and fourteenth centuries was Spanish-Arabic, and that Catalonia, who emancipated herself after little more than a century of Moslem rule, naturally felt the Arabic influence less than other parts of Spain. If, then, even in Catalonia Spanish-Arabic fabrics are recorded in the ecclesiastical archives of the thirteenth century, we should no doubt find many more such records in the cities of the centre and south, which were not reconquered until from two to four centuries later, if there were anyone to do for them what the distinguished Catalonian archæologist has done for his own province.

In the National Museum of Barcelona there is a most interesting fifteenth century picture of the birth of St. John the Baptist. In this seven women, visiting St. Elizabeth, are depicted in dresses, apparently of velvet, trimmed at the neck with *pasamanos* of the Morisco class, though very elementary in design compared with the Morisco *pasamanos* of Andalusia. [We are indebted to the courtesy of Señor Pirozzini Marti, Secretary of the Museum, for the reproduction of this picture.] (No. vi.)

In Valencia, in 1372, *pasamanos* of gold and silver were forbidden, only *pasamanos* and *trenzas* of silk being permitted.† These *trenzas* also are Arabic in origin, and are still made by Sevillian señoritas for use as waist belts. They are wide bands of silk thread, plaited into geometrical patterns. The essential difference between the *pasamanos* and the *trenzas* of the edicts is that the one is open work while the other is close. The band above the *puntas* of the Seville monument is a good example of this *trenza*, with raised bosses, probably of gold, in the original. (No. iii.)

The edict of 1623 in which *puntas* are forbidden, also prohibits every kind of trimming in *pasamaneria* of gold, silver, or silk. But a century later, in 1723, sashes may be adorned with *pasamanos* or silk embroidery, if they are of Spanish make. Coaches must not have the fringes called *puntas de borlilla*. These bear the same name to-day, and are illustrated in No. vii.

The term *pasamanos* is now applied to every kind of trimming of a guipure type: soft pillow or machine-made lace insertions being distinguished as *entre-dos*. In fact, the Spanish *pasamanos* of to-day is the same



No. VIII.—PUNTAS DE PASAMANERIA MADE BY HAND, WITHOUT PINS OR OTHER IMPLEMENTS  
EARLY NINETEENTH CENTURY

as the French *passementerie*: or more accurately perhaps, the French *passementerie* is the offspring of the Spanish *pasamanos*.

As French books of reference are practically non-existent in Seville libraries, we have not been able to find out exactly when the term *passementerie* was first used in France; but so far as we can discover, neither the product nor the word were known there as early as the thirteenth century. When the *Révolte des Passemens* was published, the word seems to have been used in France to include both laces and embroideries; but here it has always been limited to the stiff guipure-like ornamentation related to the Arabic "fringe"—if one can apply so modest a term as fringe to the amazingly complicated work of the traditional *fleco morisco*.

\* *Nocions d'Arqueologia sagrada catalana*, Vich, 1902.

† *Sempere*, vol. i., p. 197.

The true Morisco *pasamanos* still exists, for we have heard of an antique counterpane of state, trimmed with fine silk *fleco morisco* and *pasamanos* to correspond, as having been used only ten years or so ago by a proud mother when she received her friends in bed (like St. Elizabeth in the Catalan picture) after the birth of her first baby.

Counterpanes have always been the subject of elaborate and costly decoration in this part of Spain, because it is usual for the mother to be "at home" to receive congratulations, when her child is twenty-four hours old. The custom no doubt contributes to the high mortality of mothers and infants, but has had the advantage of producing some wonderful works of art in the way of bed fittings. A counterpane for a large double bed, which we saw recently, was made entirely of pillow lace, admirably worked in a bold design, displayed over a lining of rich blue silk. The bride-to-be, who had worked it herself for her trousseau, had broken off her engagement, and now wished to turn her talent to account. She asked 200 pesetas, or say £7 10s., for a piece of pillow lace four square yards in extent, which had taken her two years to complete.

But this modern effort pales before the inconceivable patience and industry required by a



NO. IX.—THE MARTYRDOM OF ST. CUCUFATE, BY MESTRE ALFONSO, 1473, SHOWING THE *PUNTAS* OF THE PERIOD ON THE RIGHT (BARCELONA MUSEUM)



NO. X.—SEAL OF FERDINAND AND ISABELLA, GIVEN IN 1502, SHOWING HARNESS ADORNED WITH *PUNTAS DE PASAMANERIA*

counterpane of equal size, adorned throughout with strips of *pasamanos* and edged with *puntas*, of the microscopic Arabic work illustrated in No. v.

*Puntas* are not point lace, nor anything at all resembling it. But there is no doubt that the women who have produced Morisco *puntas* and *pasamanos* from the thirteenth century could have made point lace in the sixteenth had they so desired.

They neither made it nor imported it, and the lace known abroad by the name of Point d'Espagne is French or Italian in origin, not Spanish. The women of Castile and northern Spain never had any special gift for *labores*, nor, if we may judge from the portraits of Velasquez and El Greco, had they any particular fondness for Italian point when it was the rage in all the other Courts of Europe. Out of thirty-nine portraits of El Greco point lace is seen in eight only.

But the secluded women of Andalusia, thanks to their precious heritage of Arabic patience and industry, always have been expert in their own *puntas*, *pasamanos*, and pillow lace, not made for sale—for the Andalusian *labores* have never been exploited in commerce—but for pure artistic delight in the creation of beautiful work.





## Old English Wine-glasses

By H. N. Hignett

THE accompanying illustrations may be of interest to lovers of old glass; they show a fairly representative series of the drinking-glasses made in England in the eighteenth century. As our ancestors at that period had the credit of being a hard-drinking set, it is perhaps wonderful that we find any relics left of their festivities, considering the fragility of the glass, its probable rough usage, and the time that has elapsed since it was made. The earliest glasses here shown take us back to the time when English workmen were competing with Venetian rivals to supply

this country's requirements. There are documents still in existence showing how one Verzelini had a furnace in London, in the Crutched Friars, and in 1575 he secured a patent for making glasses like those brought from Murano. He is believed to have taught his art to English workmen, for soon after glass-houses were at work in many parts of Sussex and Surrey, and wherever there were forests to supply the wood for the furnaces. In the days of Queen Elizabeth licences were required before a glass-house could be set up, and so many were granted that, as time went on,



GROUP I. 1

2

3

4



GROUP I. (continued) 5

6

7

8

complaints were rife that the timber of the country was being exhausted by the glass-blowers' furnaces. During the succeeding reign, Sir Robert Mansel, an Admiral, and Treasurer of the Navy, practically secured the monopoly of the trade: he was a capable business man, and the art advanced under his auspices. He joined with several others in taking a licence to make glass with the aid of coal, instead of wood, and this was the beginning of far-reaching changes. It seems difficult to prove who first introduced lead as a

constituent of the "metal," but it is known that, from the time coal was used in the furnaces, a change had to be made from open to closed melting-pots, because the smoke and fumes from the coal destroyed the transparency of the glass: the addition of lead, and the change in the chemical constitution, followed soon after. English glass was generally called "flint-glass," but this name is very misleading: it had its origin when English workmen first used their native flints instead of the pebbles from the Italian rivers Po



GROUP II. 9

10

11

12



## *Old English Wine-glasses*



GROUP II. (*continued*) 13

14

15

16

and Ticino; but, with the altered methods, "lead-glass" would be a more appropriate name. This lead-glass was so brilliant and transparent that it gave England, for the first time, a leading place among the glass-workers of Europe. A merchant in London, John Greene, had for some years been importing large quantities of glass from Venice for the English market; he sent "forms," or patterns, to be copied; but now

his day was over, for the lead-glass, with its superior qualities, killed the foreign trade. Few, if any, of Greene's glasses are now in existence, but their form may be recognized in the earlier glasses of this new epoch. The types varied as the years went on, and if we try to classify them, it seems the simplest way to divide them into four groups, according to the shape of the stem, each group approximately corresponding



GROUP III. 17

18

19

20

to each quarter of the century. Mr. Hartshorne, whose book, *Old English Glass*, is a classic on this subject, divides them again into numerous classes, according to the shape of the bowl; but the stem classification is simpler, and although one type often overlapped another, both being made contemporaneously, still they followed each other in a fairly historic sequence. Mr. Hartshorne's stem groups are as follows: (1) Moulded stems; (2) Air-twisted stems; (3) Opaque-twisted stems; (4) Cut stems.

Group I.—Moulded stems. These large, heavy glasses with "baluster" stems were made towards the

foot; No. 3 is later than the others in this set. In the next set we have the plain stems, into which the heavy balusters merged by degrees. The bowls were now often engraved and sometimes moulded in twisted and netted patterns that gave grace and lightness to their appearance. Nos. 5 and 6 are thus treated. The folded foot continued through this series. In plain-stemmed glasses with drawn bowls a tear is often found, and this bubble of air is the precursor of the next group.

Group II.—The Air-twisted stems. The method of making these was shortly as follows: the molten metal



GROUP IV. 21

22

23

24

end of the seventeenth century, probably in direct competition with Greene's Venetian glasses, as the forms are somewhat similar, although the "metal" is so different in quality. As the eighteenth century advanced the glasses became gradually lighter in type, sometimes having a single knop, or simply a collar under the bowl, until at last the bowl was placed on a plain thick stem, or often drawn out in one piece from the same thick stem. In the early forms the base of the bowl was often very thick, and the knops on the stem held bubbles of air, called "tears"; in some a coin may be found enclosed. They cannot be called graceful, yet they have a particular charm for the collector, which they owe to their age, and the sense of primitive striving after form. The bowls were of varied types, and the foot nearly always folded, and often domed. Nos. 1 to 4 show some of these moulded stems, No. 1 having the domed

was pricked in several places, and beads of air being enclosed, the stem was twisted round as the glass was being drawn into shape, the result forming a brilliant corkscrew twist. No. 9 is one of these drawn glasses; in No. 11 the domed foot will be noted. Nos. 13 to 16 are a graceful variety of the air-twist group; the double ogee form of the bowl of No. 14 is not so often met with, and perhaps for that reason the more to be appreciated.

Group III.—We now come to the Opaque-twisted stems, whose variety seems to be inexhaustible. It is not such a typically English form as the air-twisted, being copied from the Venetians, and also made in quantities in the Low Countries; indeed, some go so far as to say that the canes of glass from which the stems were drawn were imported from either Holland or Venice; but when one compares the acknowledged Dutch specimens, one can discern points of



## Old English Wine-glasses

dissimilarity ; glasses which are distinctly English are noticed to have particular designs never found on Low Country specimens ; and, *vice versa*, some designs are peculiar to the Dutch glasses. It is more difficult to speak with certainty about the coloured threads which are occasionally found mingled with the white twists. Ruby of a particular shade mixed with white is often met with, and an English collector should always look upon them with suspicion, as, even if the glasses are genuinely old (and, alas ! so many of them are *not*),

cut-stemmed glass, and No. 24 in our illustration may be as old, as it has the folded foot so characteristic of the earlier types, and which seems to be practically unknown in the last quarter of the century, at which period the cut stem was in vogue. It belonged to the writer's great-grandmother, and is of particular interest to him as being the glass with which he started his collection. It was probably made to celebrate a betrothal, as it is engraved with two flaming hearts. No. 23 in the same set is also unusual, as it has a



25

GROUP I.

26

GROUP II.

27

GROUP I.

still in all probability they are of Low Country manufacture. The red, as found in English glass, can hardly be called "ruby," it is of a darker and browner shade. Our illustration shows four white twists, of which No. 17 has a delicately moulded net-work bowl ; No. 18, one of double ogee shape ; while No. 20 is decorated with a vine pattern in raised white enamel, this form of decoration being supposed to emanate from a Bristol glass-house.

In arriving now at Group IV., the Cut stems, we reach the culminating point of English glass as a manufacture. No other country could touch it in fire and brilliancy ; lead-glass has a peculiar power of dispersing light-rays, and when our workers had attained proficiency in cutting and polishing the surface in angular facets, it produced an extraordinarily brilliant effect. The date 1758 has been found on a

domed foot. Cut-stemmed glasses continued their career well on into the nineteenth century, but they lose their interest for the collector as they become commonplace in character, although perhaps more technically perfect : the foot was polished underneath where it was broken off from the "pontil," and any artistic merit with which the spirit of antiquity has endowed them seems to be lost. As to our two remaining illustrations, Nos. 25 and 27 are of the baluster type. No. 25 may be a sweetmeat glass, or "sucket," but No. 27 seems to be too deep for that, although glasses of the same form, but shallower, were used for that purpose ; they both have domed feet. No. 26 tells its own tale ; on one side is engraved a label with the word "Cyder" on it ; on the other side is a branch of apples and leaves finely engraved ; the stem has an inner air-twist besides the

## *The Connoisseur*

outer corkscrew. The last four are of the historic family of "Jacobite" glasses, and are probably the most highly prized by a collector; at all events, genuine specimens are hard to find. It is sad that the forger should be so clever, although sometimes he is not quite clever enough, for he engraves his emblems or the "Fiat" of the "Cycle Club" on a glass of an earlier, or it may be of a later, date. Nos. 28 and 31 are termed "Rose" glasses; there was nothing that would incriminate them with the Hanoverian Government, and yet a loyal supporter

of the house of Stuart would use them to drink the toast to "The King over the water," knowing that the rose and its two buds engraved on the bowl represented for him his dethroned monarch with his son and grandson, now known as the Old and Young Pretenders. The two glasses in the centre bear emblems of the Stuart kings; both have the heraldic rose with its two buds, and the oak-leaf probably commemorating the Restoration, while one has the symbolic star, and the other "Fiat," the word or motto of the famous Cycle Club.



GROUPS I. & II. 28

29

30

31





## The Craft of the Armourer

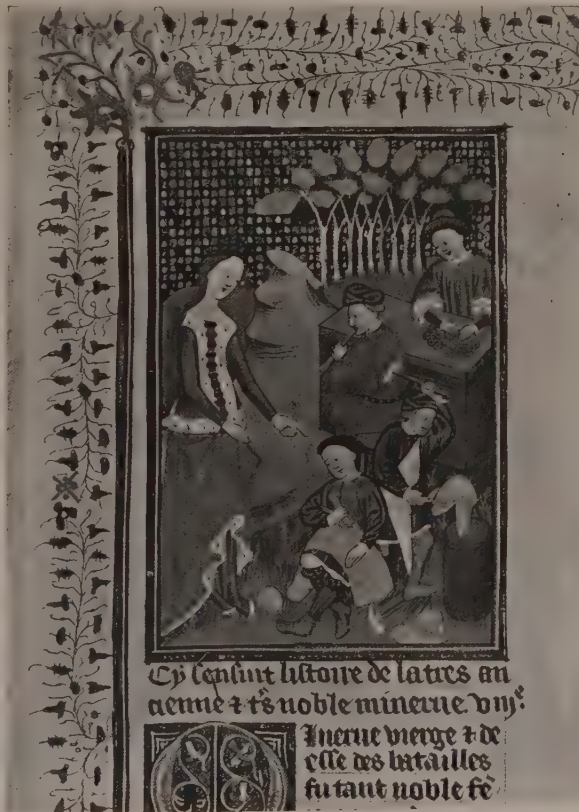
By Charles ffoulkes

PERHAPS it may be as well at the outset both to allay curiosity and to disarm criticism by frankly confessing that very little is definitely known of the methods practised by the mediæval armourers. The trades guilds of the fifteenth and sixteenth centuries were termed "mysteries," and with some reason, for it was one of the principal objects of these guilds to protect their members from persecution and from piracy of their methods and practices. It is easy to understand how the armourers felt it to be of the utmost importance to keep their operations secret and unknown when we think of what vital importance was their craft to the nation to which they belonged. The whole foundation of society in those days, both as regards Church and State, depended entirely upon the prowess of the armed knight and his retainers. Diplomacy was but little practised, and the last referendum, even from a Papal excommunication, was generally the sword. It so came about that, if a nation could not provide sufficiently expert armourers, it must needs import either the works of foreign craftsmen, or, if possible, the craftsman himself, as was the case when

Henry VIII. imported the famous "Almayne," or German armourers.

The Armourers' and Braziers' Company of London, from whom we might expect to derive some assistance in the way of documents, have only lists of former members, grants, deeds, and such-like documents, which do not help us materially in our quest as to the methods of the craftsmen. So we are forced to turn to other sources, and to glean what meagre information we may from inventories and stray papers

in the keeping of public or private libraries. Of foreign armourers there is a little more to be learnt, for the Colman Helmschmied family of Augsburg, the Negrolis and Missaglias of Milan, are frequently mentioned in royal accounts and letters, as indeed are Burgmair, Dürer, and Cellini, who only designed the armour which others made. This can be explained by the fact that these craftsmen held very high and important positions, and royal princes had to humour them and consult their convenience when they needed their magnificent wares. The English armourers, however, do not seem to have held so high a position, a fact we can deduce from the commissions



No. I.—A WOMAN WATCHING ARMOURERS AT WORK

of English princes being, to a large extent, sent abroad to Germany or Italy. The one Englishman who lays claim to producing fine work, but in the opinion of the best authorities, plagiarism at best, is William Pickering, master of the Armourers' Company. Pickering is thought to have made the suit of armour for Prince Henry of Wales (now in Windsor Castle Guard Room) in 1613, but in this work there is a close similarity to the work of Jacob Topf, who flourished in 1590-7. Topf's album of drawings has been published through the efforts of Viscount Dillon, who has written a preface to the reproductions. The original is in the South Kensington Art Library.

Our first illustration (No.i.) is from a manuscript in the British Museum called *The booke of noble Ladyes in french*. It shows a lady giving some instructions to a group of armourers at work. The lower figure seems to be closing the links of a hauberk or shirt of mail with pincers. His companion is beating out a helmet on a stake or anvil, while at the bench a man arranges what appears to be a portion of a "horn jack"—that is, a defence made of circular discs of horn sewn between thicknesses of linen or leather. Their task is cheered by a friend who plays upon a pipe.



NO. II.—GERMAN HELMSMITH AT WORK  
FROM A MS. IN THE LIBRARY AT BERLIN

No. ii. is a drawing from the "*Æneid*" of Henry von Waldeck in the Royal Library at Berlin, and shows a "Heaulmier," or helmsmith, forging a flat-topped helm with fixed visor or face-guard. The illustration from the "*Weisz Kunig*" of Hans Burgkmair, that most prolific designer of armour, woodcuts, and pageants, will well repay the closest inspection. (No. iii.)

Here we see, as through an open window, the workshop of the famous Konrad Seusenhofer, maker of the suit used by Henry VIII., now in the Tower of London. Burgkmair has shown with the minute care of the practised craftsman the tools in use at that period—the forge, bellows, the punches on the bench, and the unfinished work at the back. In the foreground we see that Admirable Crichton, the young Emperor Maximilian, teaching the expert Konrad his trade. In the text which accompanies

the illustration he has short conversations with the armourer, and instructs him how this fastening and that should be adjusted, and prohibits him from making use of the "forbidden art," whatever that may have been. Seusenhofer seems to have invented what is termed "a new art for warriors' armour, so that in his workshops thirty front pieces and thirty hind pieces were made at once." Whether this refers to a process of stamping out in moulds is one of those mysteries of the craft which we shall probably never discover. The king ends his discourse with the words which the modern man may

well repeat to an over-officious tailor: "Arm me according to my own taste," says he, "for it is I that am about to take part in the tournament" (and we may supply the words) "and not you."

We notice in this woodcut that the anvils and tools are purely utilitarian, and not like the Italian anvil and pincers shown in No. iv. The former is cast with graceful reliefs of unknown saints, but, by the burred-over upper edge, shows that it was not of such high temper as might be, and that it has seen much heavy usage. The pincers are finely chamfered and polished, and would seem too ornate for hard work.

Their form is curious in that they resemble the American "Multum in Parvo" tools, combining, as they do, hammer, nail-drawer, wire or rivet cutter, with the pincers proper. The following list of armourer's tools we take leave to quote from Viscount Dillon's invaluable *Armour Notes* (*Arch. Journ.*, Vol. LX., No. 238); they were used by one John Blewberry, who practised his craft at Greenwich in the year 1514:—"A vyce 13s. 4d., a grete Bekehorne 60s., a smalle bekhorne 16s., a peyre of bellowes 30s., a pype Stake 3s. 4d., a Crest stake 4s., a vysure stake 4s., a hanging Pype stake 4s. 4d., a stake for the hedde pecys 5s., two curace stakes 10s., four peyre of Sherys (shears) 40s., three platynge hamers 8s., Three hamers for the hedde pecys 5s., A crest hamer for the hedde peces 20d., two hamers 2s. 8d., two greve hamers 3s. 4d., one meeke hamer 16d., two pleyne hamers 2s., two



## *The Craft of the Armourer*

platynge hamers 2s., two cheesels wt. an helve 8d., a creste hamer for the curace 12d., two Revetinge hamers 16d., a boos hamer 12d., Eleven ffylys (files) 11d., a payre of pynsors 18d., two payre of tongs 16d., a harth stake 6d., two chesels and six ponchons 2s., a watr. trowgh 18d., a temperinge barrelle 12d., one Andevyle (anvil) 20s., Six stokks to set in the Tolys 10s., Sixteen doubles at 16d. every doble 2rs. 4d., eighteen quar-

ters of Colys 6s. 9d. In alle £13 16s. 11d.," surely a modest sum when we consider what such an outfit would cost nowadays, even with machine-made tools. The names of many of the tools are those used in workshops at the present day. A "boos" hammer rather suggests a bossing or "repoussé" hammer, but what "dobles" or the "Tolys" were it is hard to guess. In the Inventory of the Tower Armoury on the Restoration of

Charles II. we find many of these tools mentioned, and in addition an "old Tew Iron." There is a note in the same inventory that the great anvil at Greenwich, called "The Great Bear," had disappeared, but was found to be in the custody of one Michall Basten, the locksmith of Whitehall. The maker of theatrical armour at the present day works from the flat rolled sheet, and when he needs a thicker and more substantial edge turns over the metal and wires it to obtain this result. The armourer of former days, however, had to work from the bar or ingot, so he beat out his work as it was needed, thin where the wearer would be less liable to attack, as, for instance, under the arms and on the inner side of the leg, and thicker in the front of the breast-

piece and helm, the edges of each part of the suit being often thick and solid to prevent any chance of buckling or bending.

In considering the defensive qualities of armour, it should be always borne in mind that the metal need not necessarily be of great weight and thickness to be efficacious as a protection. The "glancing" surface which is so noticeable a feature of Maximilian

or fluted armour was of equal, if not of greater, importance; and the finest specimens of armour-work of the fifteenth and sixteenth centuries show this detail carefully studied. By glancing-surface we mean the fashioning of the various planes of different portions of the suit so that the opposing weapon may be directed off the wearer of the armour at a tangent.

As we have noticed above, the work of the English

armourers was not sufficiently good to meet the magnificent requirements of Henry VIII., so he consulted with the omniscient Maximilian, who sent him a number of craftsmen known as the "Almayne, Almaine, or Alman" (German) armourers, who entered his service and wore the royal liveries. Some of these workmen settled permanently in England and were established as master craftsmen, from whom the English apprentices learnt their trade.

About this time we come across the term "Almain rivet or ryvet" in contemporary accounts of payments and inventories. This item has caused much discussion among antiquaries and experts as to its derivation, and as to whether it had a double meaning. In the inventories it invariably refers to



No. III.—THE WORKSHOP OF KONRAD SEUSENHOFER



NO. IV.—THE ARMOURER'S ANVIL AND PINNERS

a suit of armour for foot soldiers, as, for instance, in an inventory of armour purchased by Henry VIII. in 1512 we find "2,000 Almain rivets, each consisting of a salet, a gorget, a breastplate, a backplate, a pair of splints (or taces)," bought from Guy de Portenary of Florence at 11s. each. Again, in the inventory of the forfeited goods of Dame Huntingdon, executed for murdering her husband in 1523, we find "sex score pare (pair) of harness of Alman ryvets," the pair in this case being the back and front plates that went to make up the complete suit. Viscount Dillon inclines to the opinion that this is the only true meaning of the term, and we may suggest that it is derived from such roots as the French verb "*revêtir*," to dress, from which also comes the architectural term "*revêtement*" or "casing."

Other authorities, however, would seem to insist that this form of armour was so called because it was held together by sliding rivets (cf. Italian "*ribadire*" and French "*river*," to clench), which were made with a shoulder so that, although the under plate was riveted firm, the upper plate worked loosely under the head of the rivet with a slot cut vertically. We find this use of the word by Mr. Laking in the catalogue of the armour of the Wallace Collection, No. 564. Before we leave the craftsmen who worked in England we may notice that about the year 1627 the wages of an armourer's "hammerman" were 24s. per month, and that the cost of a tilting suit was often as low as £15. Suits at this price must have been plain to severity, for the suit ascribed to Pickering made for Prince Henry of Wales cost £450, and the magnificent parade suit by Desiderius Colman, now in the Madrid Armoury, cost 3,000 gold escudos.

In the year 1627 we find a complaint lodged that the armourers of Greenwich were not earning their salaries, "for they are paid £3,000 by the king, and in one year have not made seven suits."

In the same year one John Cooper refused to take up the post of surveyor to the King's (Charles I.) armoury till he had been paid arrears due to him in

his former capacity of 16d. per day for a year and a half.

For our information respecting the master armourers of Germany and Italy we are indebted to the minute and detailed researches of the late Herr Wendelin Boeheim, who has collected all the records which have been discovered up to the present time in the comprehensive pages of the *Jahrbuch der kunsthistorischen Sammlungen* in Vienna. It is by the courtesy of the editor of this exhaustive periodical that we are permitted to produce Nos. iii., vii., and viii.

We may fairly claim the premier place among German, if not European, armourers for the Colman family of Augsburg, for they produced the master-smiths Koloman, Lorenz, and Desiderius, all craftsmen of the first rank. The Colmans took for themselves as a family name the "craft-name" of *Helmschmied*, and it is by this name that we are most familiar with Koloman, the most notable of them all.

The armour-mark of the family is shown in No. v. It was used by the first armourer of the family, George, whose forebears practised the craft of watch-making and jewellery, by Koloman, his grandson, and by Desiderius, son of Koloman. Lorenz, the father of the latter and son of George, varied the mark slightly, as we see in No. vi.

The Colmans or *Helmschmieds* lived in the *Schmiedgasse*, which may be noted as the craft-street for ironsmiths in Augsburg, and their house is marked with the dates 1440-1525.

Koloman, whose medal-portrait we give in No. vii., was born in 1470, and produced magnificent work for Charles V. and Philip of Spain. At the age of thirty-six his position was so secure as an expert craftsman that we find him informing his patrons that he will not work for king or prince until he has previously received full payment into his hands. His father, Lorenz, was the inventor of a complete armour for the horse, including jointed leg-pieces. The picture of *Harnischmeister Albrecht* in the Vienna Museum shows horse armour of this nature, and a



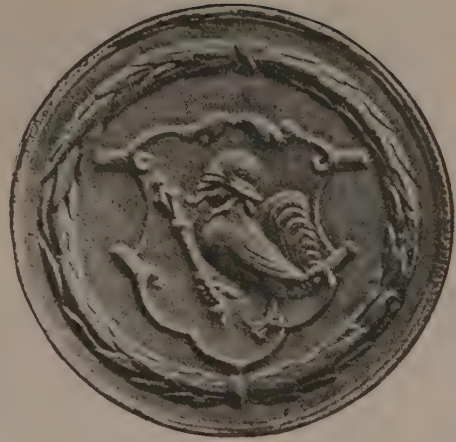
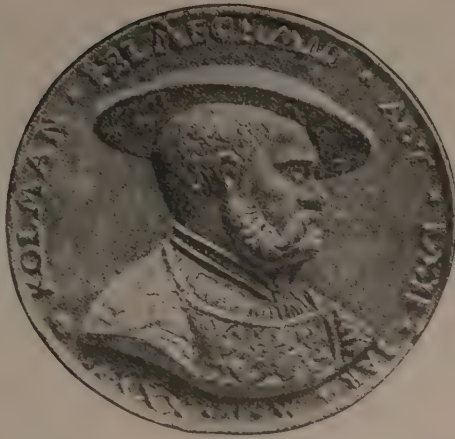
## The Craft of the Armourer



No. V.—MARK OF  
THE HELMSCHMIEDS



No. VI.—MARK OF  
LORENZ COLMAN



No. VII.—MEDAL-PORTRAIT OF KOLOMAN COLMAN

“cuissard” or thigh-piece for a horse exists in the Musée de la Porte de Hal, Brussels (IV. 9, *Catalogue* 1902), but it is needless to add that the invention was seldom used.

Armour was made to measure, and we find a letter from Bernadino Missaglia, a member of the family of famous Milanese armourers, in which he states on January 14th, 1507, that Lorenz, who was apparently at that time in Italy, cannot make the armour for the Marchese of Mantua till he has received the clothes for measurement. In No. viii. we have a drawing by Hans Helmschmied, who seems to have been a brother or son of Koloman, which is of interest partly because it bears the family arms and partly because, when compared with the designs of Topf in the album above alluded to, it shows that this was the usual method of designing armour, as a sketch submitted to the patron before the work was begun.

Of other German smiths we must notice Konrad Lochner of Nurnburg, who flourished in 1567 (No. ix.);

Topf of Innsbruck, of whom the empress-mother writes that her son Ferdinand II., when five years old, “loves this Topf better even than his horses”; Rockenburger, or Rosenberger (No. x.), of Wittenberg, who produced some fine work now in the Dresden Museum; Hans Grünewalt of Nuremberg; and last, but by no means least, the great Konrad

Seusenhofer, who was at his best in 1514. The mark given in No. xi. is that of a relative, but we may hazard that it was used by him, as his only existing mark, though worn and defaced, suggests the same lines. It was Konrad who, as we have seen at the beginning of this article, was employed by the young Maximilian and was also instructed by that precocious prodigy. Since writing the sentence referring to the stamping of many suits at once by Seusenhofer, the writer of this article finds that his view on this point is confirmed by Herr Boenheim, one of the most expert of historians and critics of this craft. The magnificent suit made for Henry VIII. as a present



No. VIII.—SKETCH BY HANS HELMSCHMIED



No. IX.—MARK OF  
KONRAD LOCHNER



No. X.—MARK OF  
ROSENBERGER

from the Emperor Maximilian, and now in the Tower of London, is one of the few authentic suits by this artist, and is described in the Greenwich Inventory of 1547. The horse armour which is shown with it, however, is of a later date, and is certainly of inferior workmanship, though the motive of the design is the same.

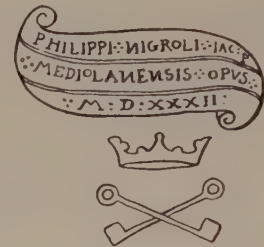
Of French armoursmiths we have few records, and the Spanish craftsmen confined themselves mostly to



No. XI.—MARK OF SEUSENHOFER

the making of swords at Toledo and elsewhere. The Italians, and especially the Milanese, however, were expert as armourers, and discovered secret methods for tempering their metal to such a degree of hardness that even the great German master-smiths Koloman and Seusenhofer did not disdain to learn from them. There was of necessity a great jealousy between the craftsmen of these two countries, for good armour was of such vital importance to the rulers of Europe, and good armourers were so scarce, that the best man was sure of the best clientelle, whatever his nationality. So far was this spirit of jealousy carried that we find a shield made by Desiderius Colman in 1552 for Charles V., and now in the Museum of Arms at Madrid, decorated with a design which includes a bull, which must be supposed to represent Colman, vanquishing a fallen soldier on whose shield is "Negrol," or "Negroli," a noted armourer of this period. The Negroli were an offshoot of the family of Missaglia who flourished in Milan in the middle of the fourteenth century. The founder of the family migrated from his native village of Ella and set up in business in Milan, where his house in the Via degli Spadari (another "craft-street of the sword-makers")

still bears the mark which he and his family used for their work. His son Tomaso was high in favour as a craftsman, and worked for the Visconti, the Pope, the King of Naples, and others. Antonio was the last of the family to bear the name, and in 1515 we find Giovanni Negroli the master-smith. To prove the connection of the two names with the same family we have a tombstone in the Church of St. Satyro in Milan which gives the name "Negroli of Ello, formerly called Missaglia." There are some fine specimens of the work of Antonio and also of Philip Negroli (No. xii.) at Vienna and also at Madrid. Another expert workman of this period was Antonio Picinino, 1509, whose mark we give in No. xiii. As will be seen from the foregoing



No. XII.—MARK OF PHILIP NEGROLI

summary, the material at hand for studying the lives and methods of these notable craftmasters is of the meagrest. Their methods were protected, and only too well, as "mysteries," which only the expert worker in metal can guess at, while their lives were just those of honest citizens whose records are solely a few letters and accounts of payments. Lack of space has compelled us to pass over the work of



No. XIII.—MARK OF PICININO

those masters who designed and did not execute, but much might be written of interest concerning the work of Burgkmair, Dürer, Leonardo da Vinci, Benvenuto Cellini, Pollajuolo, and Verrocchio, who all have left some record of their skill in this direction.





## A Traditional "Borgia" Cabinet. By Major Raymond Smythies

TRUE lovers of old furniture, as distinguished from those who are merely collectors of specimens, are always attracted by a piece which, in addition to its beauty of form or workmanship, or both, has also some claim to historical or personal interest. The cabinet which I propose to describe in this article may, I think, fairly be included in this category, and consequently may be considered to have some interest for the readers of *THE CONNOISSEUR MAGAZINE*. In comparison with the large number of beautiful and costly books which have been published on English, French, and other furniture, very few indeed have been written on the early furniture of Italy, and this is the more extraordinary since it can hardly be denied that the designers and craftsmen of artistic furniture in all other European countries derived their inspiration primarily from Italian sources. Still the fact remains, and I believe I am right in saying that at the present time there is not one book in the English language devoted entirely to the history and development of old Italian furniture. This makes it extremely difficult to give a reliable opinion on a specimen of antique furniture of that nationality, for first-hand knowledge of a large number of authentic pieces is very hard to obtain, especially as in some of our largest English collections there is a vagueness of classification and a lack of arrangement which makes them very difficult to study.

The cabinet here illustrated appears to me to be in general style and workmanship undoubtedly Italian

and of the sixteenth century, but as to whether it is early or late sixteenth century opinions may perhaps differ. Personally I think it is late, for reasons which I will mention presently. The figure of the Virgin on the front of the centre drawer is certainly Spanish in type, but this is not sufficient to outweigh the strong evidence of Italian origin which the rest of the cabinet affords. This figure was very possibly copied from a Spanish picture or statue, and indeed such a thing is most likely if the traditional history of the cabinet, which I will refer to later, is founded on fact.

The dimensions are unusually large for a cabinet of this type, and it was evidently an important piece made for a wealthy patron. In length it is 3 ft. 7 in., its height is 1 ft. 11 in., and its depth 1 ft. 5 in. The exterior is of ebony, profusely decorated with arabesques in ivory and tortoiseshell. The central panels of the doors contain representations of equestrian figures, and those of the sides curvilinear designs, which have the appearance of monograms. Inside, the doors are ornamented in the same manner as on the outside, and the top is covered with geometrical parquetry veneer made of fairly large

pieces of dark wood of a rich brown colour. The interior is differently, though quite as elaborately, decorated as the outside. It contains a nest of fifteen drawers lined with cedar wood, and two cupboards. Each of these has an engraved ivory front with ebony mouldings, the centre drawer and the two



ITALIAN 16TH CENTURY CABINET

(FRONT, DOORS CLOSED)

cupboard doors being treated architecturally. The subjects engraved on the ivories are mostly mythological, but partly sacred, a feature which is typical of the period to which the cabinet has been assigned. There are also what appear to be heraldic emblems engraved on the ivories of the cupboard doors. In the year 1885 an exhibition of works of art was held at Lima, and the cabinet we are discussing formed one of the exhibits. This circumstance happens to be of considerable interest, for in the catalogue which was published by the authorities of the exhibition appears a long notice regarding the supposed history of this cabinet. With all that is said in the notice I do not think

many people will agree; the dates given in some cases are inaccurate, and the arguments used are not always convincing. Still there is much of interest, and the following extracts, translated from the French, should certainly not be omitted from any account of the cabinet.

The words between brackets are corrections suggested by myself:—

"Exhibition of Works of Art held at Lima in the month of December, 1885.

"It is said that this

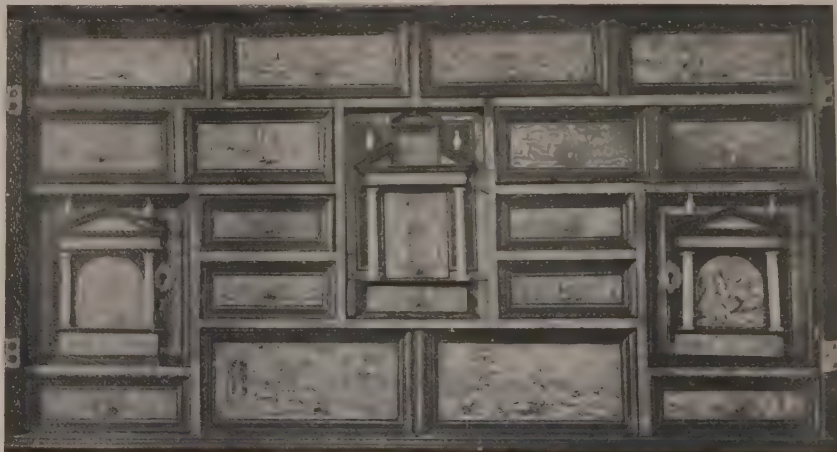


DOOR OF LEFT-HAND CUPBOARD, AND FRONT OF DRAWER ABOVE IT

is easy to point out amongst the known Borgias, or Borjas, those who cannot have been the author of it, but it is very difficult to make certain which of

\* This parchment is still in position pasted on to the back of the centre drawer, and the actual words of the curse written on it in Spanish are as follow:—

"Qualquienque sin Lizencia abre estos caxones incurre en la Maldizion de la Santisima Madre de Dios, de San Juan Bautista delos—Santos Padres y de todos los Santos. Para el la Suerte de Sodoma y Gomorra y el Altan de Judas + Anatema . . . + Amen + Borgia" (or Borja?).



FRONT OF CABINET WITH DOORS OPEN



## *A Traditional "Borgia" Cabinet*

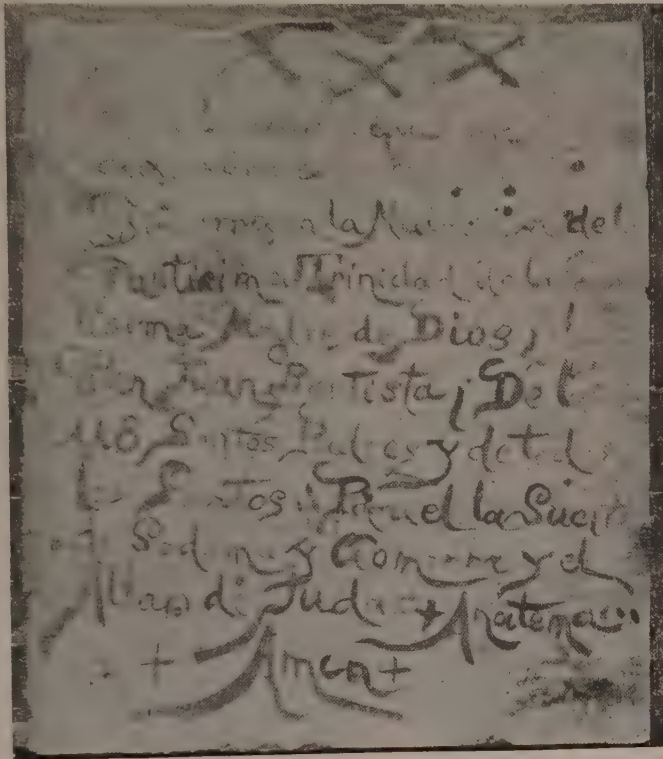
them it was who did issue it. . . . We have come to the conclusion that the Borgia who signed this anathema was perhaps the celebrated Cæsar himself, and we justify the making of so bold a supposition on the following grounds:—(1) We are satisfied that the cabinet in question dates from the sixteenth century, and Cæsar Borgia died on the 12th May (March?), 1507. The style of the sixteenth century is the same as the latter years of the fifteenth. (2) We know that Cæsar, that fashionable and luxurious prince with the disposition of a sixteenth century ruffler, had at Rome in his palace in Trastevere the finest [one of the finest?] collection of furniture, weapons and works of art which existed at that time, and that this collection was dispersed on the prince's departure from Rome in 1503. (3) Cæsar Borgia, Cardinal and titular Archbishop of Valencia, had the right to fulminate anathemas from the time he was a youth till 1489 [1499?], the year in which he was secularised.

(4) The parchment pasted on to the drawer, the form of the handwriting, etc., point rather to an Italian origin of the sixteenth than to a Spanish origin of the sixteenth or seventeenth centuries. (5) The mixture of the sacred with the profane, which may be noticed in the designs on the ivories which ornament the cabinet, indicates that it was made rather to be the bureau of Cæsar Borgia than for the austere Court of the Inquisition. (6) The cabinet in question is evidently of Italian origin and not Spanish. For these reasons we believe that it was made for Cæsar Borgia, that the anathema which is written on it is his, and that if indeed it did belong to the Inquisition, it was because he had it specially made for the use of the Court."

It would be of very great interest if the conclusions of the Lima authorities could be corroborated, but

in the absence of such corroboration, it is necessary to take into account certain indications, which in the case of the parchment certainly, and in the case of the cabinet probably, point to a later date than the time of Cæsar Borgia. If the cabinet belonged to Cæsar Borgia it is evident that it must have been made not later than the end of the fifteenth or during the first six years of the sixteenth century. Now, although the art of inlaying furniture with ivory had long been known at that time, and although it is

not unreasonable to suppose that a piece of furniture made for Cæsar Borgia might be in advance of the usual fashion of the time, still until the latter part of the sixteenth century the use of *ebony* inlaid with ivory does not appear to have been common; and, in the absence of proof that the cabinet was made for Cæsar Borgia, it seems more probable that it was made at the end than at the beginning of the century. Against this contention it may be urged that an important cabinet



PARCHMENT FIXED ON TO BACK OF CENTRE DRAWER

made at the end of the sixteenth century would be likely to be designed with more elaborate outline and less simple mouldings. Some readers of this article may perhaps be able to adduce from the illustrations given further arguments for or against this theory; if so, it will be of interest to hear them.

As regards the parchment, the Lima authorities say that it bears evidence of being rather of Italian origin of the sixteenth than of Spanish origin of the sixteenth or seventeenth centuries. But if Cæsar Borgia wrote it, it would surely have the appearance of a fifteenth century document, especially if he wrote it before he was secularised, viz., before 1499?

Signatures of Cæsar Borgia are not common, and even the most apparently authentic documents are open to question, but there is a letter at the British Museum which appears to be an original letter from

Cæsar Borgia to his father, Pope Alexander VI. This letter is evidently written by a clerk, but the signature is presumably that of Cæsar Borgia himself, as it is in a different hand to the rest of the letter. This letter is dated 1499, the signature is "Le Duch de Valen" (Valentino), not "Borgia," and the writing is quite unlike the writing of the anathema. But it does not seem worth while to labour this point further, for although apparently done with a stump or brush, and not with a pen, the writing of the so-called anathema is more like seventeenth century than fifteenth century writing, and whether the cabinet be early or late sixteenth century, it seems fairly certain that the parchment attached to it is not earlier than 1600.

If this be so, and I believe it is, though the Lima authorities thought otherwise, no link remains to connect the cabinet with the redoubtable Cæsar. But from this it does not necessarily follow that this interesting piece of furniture did not belong to some other member of the House of Borgia; indeed, it seems quite possible, not to say probable, that it did. In the year 1582 was born Francisco de Borja y Aragon, Prince of Squillace, and great grandson of Pope Alexander VI. This prince was a Spaniard, and in 1615 he was appointed Viceroy of Peru, an appointment which he held till December, 1621. Is it not a reasonable suggestion that Francisco de Borja (or Borgia) may have been the owner of the cabinet, that he obtained it from Italy, or from one of his Italian relatives, that he had the Spanish Madonna engraved on the centre drawer, and that in order to terrorise possible thieves he wrote in Spanish the malediction which appears on the parchment? That he was not, as a layman, authorised to issue an

ecclesiastical anathema would not, I imagine, have troubled him much, nor would it have prevented the circulation of a report that a terrible curse had been affixed to the cabinet, and would fall on anyone who rashly ventured to open the drawers without permission. The fact that Francisco de Borja was Viceroy of Peru would account for the cabinet having found its way to Lima, and the supposition that it belonged to him, and that he was the author of the malediction on the parchment, seems to me to be in accord both with the probable date of the cabinet and the parchment, and to be in every way more likely to be correct than the romantic but questionable theory put forward by the authorities of the Lima Exhibition. As regards the signature, it certainly looks more like Borgia than Borja, but it is much obscured by dirt, and in any case I do not think this need be considered as putting out of court the theory of Francisco's ownership. Borgia, or Borja, would be an unusual signature, it appears to me, in any case, either for Cæsar or for Francisco, but this document is also unusual, and supposing that it was written by Francisco, one can imagine that he preferred his signature to it to be of such a kind that in the event of awkward questions he could repudiate it.

It is a pity to have to banish the tragic visions which a cabinet owned by Cæsar Borgia brings irresistibly to the mind's eye, but food not quite so strong is, I think, sufficient to provide nourishment to the ordinary imagination; and, whatever theory we may hold regarding the Borgia connection, we may with safety picture to ourselves many strange scenes which during its long life this interesting old cabinet must undoubtedly have witnessed.



ENGRAVED IVORY DRAWER FRONT, WITH EBONY MOULDING



# Engravings

## Some French Line Engravers: Cornelis Vermeulen, Pieter van Schuppen, and Antoine Trouvain By W. G. Menzies

THREE line engravers of the seventeenth century whose work is worthy of acquisition by collectors are Cornelis Vermeulen, Pieter van Schuppen, and Antoine Trouvain. None is perhaps in the first rank, though in the work of two, at least, is reflected the firmness and dexterity associated with the prints of Nanteuil and Edelinck. All were portraitists, and though essaying to engrave religious, historical, and other subject pictures, it is by their engraved portraits that they merit recognition.

The work of their greater contemporaries, Nanteuil, Edelinck, and Masson, is, as a whole, gradually getting beyond the reach of the average collector, and it therefore behoves those to whom fine line engraved portraits appeal, and who are prevented by financial reasons from purchasing the chefs-d'œuvre of the great triumvirate, to look about for what is perhaps

next best—the work of the pupils of these great masters.

Already the acquisition of some of the finer prints by these men in the second rank necessitates no inconsiderable expenditure, such portraits as Vermeulen's Philippe d'Anjou, Van Schuppen's portrait of the Dauphin after De Troy, and Trouvain's portrait of Louis XIV., for instance, all showing a steady upward tendency.

The admirer and collector of French engraved portraits is in the same position as he to whom the work of the great painters of the eighteenth-century British portrait schools appeals, who, if Reynolds, Gainsborough, and Romney are too much for his purse, must perforce satisfy himself with the commendable efforts of Francis Cotes, Nathaniel Dance, and Zoffany, and, as a consequence,



LUDOVIC FRANCIS LE TELLIER

BY C. VERMEULEN, AFTER P. MIGNARD





BY ANTOINE TROUVAIN, AFTER J. JOUVENET

portraits by these men, too, are now steadily increasing in value.

Unlike some phases of print collecting, the acquisition of engraved portraits, no matter of what school or period, is no craze but a hobby, which is commendable from many points of view; and though the portraits of the minor men lack much of that remarkable technique which distinguishes the work of their greater confrères, yet, as portraits, they leave little to be desired.

Pieter van Schuppen and Cornelis Vermeulen, like Edelinck, were natives of Antwerp, though the former was born some twenty-one years before Vermeulen saw the light. Born in 1623, Van Schuppen for a time worked at the engraver's bench in his native town, but Paris called him, and he went there to enlist under the banner of the great Nanteuil, to become

one of the master's most apt pupils; in fact, later in life he earned the sobriquet of "le petit Nanteuil."

One point strikes everyone at all familiar with the prints by Van Schuppen, quite apart from the evidence of dexterity and firmness with the burin which they display, and that is the excellence of drawing. Many of the engravers of the period, though masters of the burin, were weak in drawing, Vermeulen being among the number, but in practically all of Van Schuppen's efforts the drawing is faultless.

Like his master, Van Schuppen engraved a number of portraits from his own designs, but he also engraved many fine portraits after Le Brun, Mignard, François, Le Fébre and Largillière, whilst amongst his few subject plates are works by Raphael, Van Dyck, and Philippe de Champaigne.

Nagler gives a list of about 120 plates by Van



## Some French Line Engravers



LOUIS XIV. BY P. VAN SCHUPPEN, AFTER V. VAILLANT

Schuppen, some of which appeared in Perrault's *Hommes Illustres*.

The following are generally considered to be his best prints :—

- Louis XIV., after Le Brun, 1662.
- The Cardinal d'Este, 1662.
- The Cardinal de Mazarin, after Mignard.
- The Chancellor Seguier, after Le Brun.
- François Villani, Bishop of Tournay, after François.
- François M. le Tellier, Marquis de Louvois, after Le Fébre.
- Louis le Pelletier, President of Parliament, after Largillière.
- Frans Van der Meulen, after Largillière.
- Madonna della Sedia, after Raphael, 1661.
- The Holy Family, after Seb. Bourdon.
- The Holy Family, after Gaspar de Crayer.
- St. Sebastian, after Van Dyck.
- King David, after P. de Champaigne.

Cornelis Vermeulen was born in Antwerp in 1644. For some time he lived in France, but later he returned to his native country, where he died in the first decade of the eighteenth century. Though thoroughly conversant with the possibilities of the

burin and capable of executing excellent plates so far as technique is concerned, Vermeulen's works suffer by comparison with those of many of his contemporaries, owing to the weakness of the drawing. This especially applies to his plates of historical subjects. Nevertheless his style is clear and neat, and collectors of prints of this period should not fail to include a few portraits by Vermeulen in their portfolio.

Vermeulen engraved a number of portraits of English notabilities for I. de Larrey's *History of England, Scotland and Ireland*, published in Rotterdam towards the end of the seventeenth century, a work which is only valued for the sixty-seven portraits it contains. Amongst Vermeulen's plates for this work are portraits of *Anne Boleyn*, *Catherine Howard*, *Catherine Parr*, *Lady Jane Grey*, *Robert, Earl of Leicester*, *Oliver Cromwell*, and *William III*.

He was very successful with his plates after Rigaud, two of the best being those of *Marie Louise of Orleans*, and *Louise de Luxembourg, Marshal of France*. *Philip V. of Spain* and *Maximilian Emanuel, Elector of Bavaria*, both after Vivien, and *Marie Louise de Tassis* and *Nicolas Van der Borch*, after Van Dyck, are also desirable prints.

Amongst his subject pictures there must be noted *Bacchus and Erigone*, after Guido, which he engraved



LOUIS XIV. BY P. VAN SCHUPPEN, AFTER C. LE BRUN

## The Connoisseur

for the Crozat Collection, and *Marie de Medici escaping from the City of Blois*, after the picture by Rubens in the Louvre.

Mention, too, must be made of his fine portrait of the painter Pierre Mignard, engraved in 1690, which rightly ranks amongst his most sought after prints.

Antoine Trouvain, unlike Vermeulen and Van Schuppen, was a native of France, being born at Montdidier in 1656. He came to Paris, and apparently resided there until his death in 1710. He was fortunate to have as master Gerard Edelinck, and from him learned to handle the graver with great neatness and dexterity; in fact, though in number his prints are few, they are almost all of a pleasing character, and worthy of comparison with those of better known and more prolific engravers.

Amongst his plates will be found portraits after

Tortebat, Jouvenet, and De Troy, while his subject plates include prints after paintings by Carlo Maratti, Antoine Coypel, and Rubens. Perhaps his most notable plate is the portrait of *Armande de Lorraine d'Harcourt, Abbess of Soisson*, which is deservedly highly valued. An interesting portrait, too, is that of the painter, *Jean Jouvenet*, after a picture by himself, while others are *Jean Pesne*, engraved in 1698, *François le Boutellier, Bishop of Troyes*, and *Réne Antoine Houasse*, the painter, after Tortebat.

His subject plates include *The Annunciation*, after Carlo Maratti; *Christ Restoring Sight to the Blind* and *The Drunk Silenus*, both after Coypel; and *The Marriage of Marie de Medici with Henry IV.* and *The Minority of Louis XIII.*, after the pictures by Rubens in the Louvre.

The engravings illustrated are from prints in the possession of John Mallett, Esq.



UNKNOWN PORTRAIT

BY A. TROUVAIN





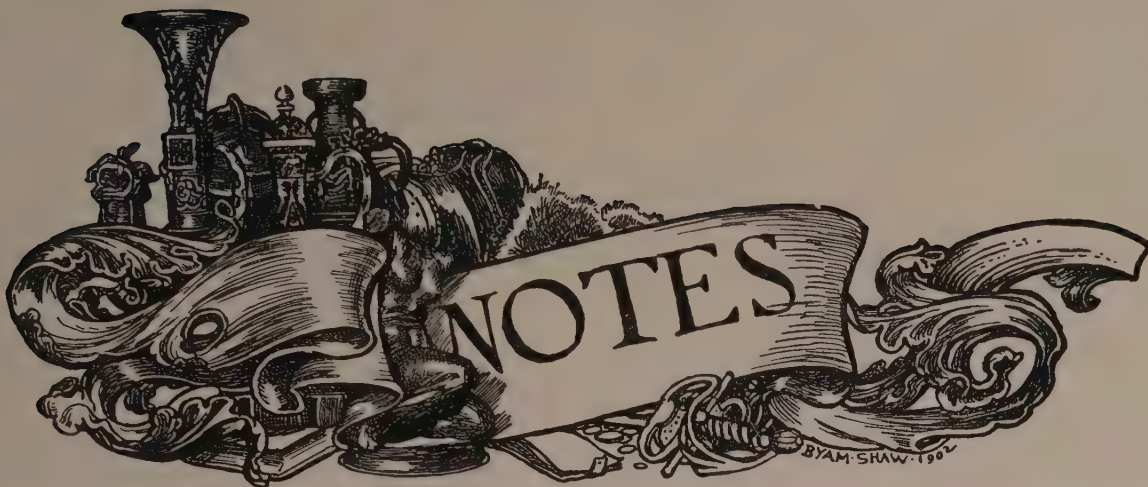


*Drawn by A. E. Chalon, R.A.*

*Engraved by H. T. Ryall.*

*Marguerite Countess of Blessington*





AN intensely interesting relic of the rites, ceremonies, and traditions of Hebrew worship is preserved

in the  
The Mantle of the Law  
and Bells  
By George  
H. Sweet  
South  
Kensing-  
ton Mu-  
seum,  
almost

unknown to the majority of sightseers and historians, in the gorgeous Mantle of the Scroll of the Law and Bells made for the Sephardic Synagogue of the Portuguese Jews in Amsterdam. This magnificent vestment of embroidered velvet, with its finial bells of silver filigree, happens to possess also a rare and doubly absorbing appeal by its association with the great name of Spinoza. It was from the Jewish Synagogue of Amsterdam that the great Baruch de Spinoza was excommunicated and publicly cursed, July 27th, 1656, for his defection from the orthodox faith of his fathers. Spinoza, a Portuguese or Sephardic Jew, was born at Amsterdam, November 24th, 1632,

and his studies were but half completed before an intellectual crisis took place, which forced him to

abandon the Hebrew faith with its immortal antiquity. The Jewish doctors, exasperated at the defection of their most promising pupil, offered him unavailingly a yearly pension of 1,000 florins to remain in the synagogue. Its refusal resulted in his formal excommunication and the anathema of the Church in 1656. After an unsuccessful attempt to assassinate him one day on leaving the synagogue, he fled precipitately from Amsterdam.

The splendour of the Oriental mind is reflected in the Mantle of the Law, in the exquisite embroidery of gold thread or fine wire, the particular art which has distinguished the bye-past race of Judæa, and this garment, a Malbush or robe of state, was used for reading and bearing the Scroll of the Law in procession through the synagogue.



MANTLE OF THE LAW AND BELLS, SEVENTEENTH CENTURY

There was an obligation to adorn such a vestment with fringe.—“Speak to the Children of Israel, and bid them make fringes to the borders of their garments,” the number of knots in each fringe being made to correspond to the number of the books of the Law.

The silver bells and coronet adorned the ends of the two wooden staves, to either end of which the Scroll of the Law, consisting of long pieces of parchment sewn with thongs, was fastened.

It is impossible to look upon this survival from the historic synagogue of the Dutch Jews of Amsterdam without recalling that fallen star of its communion, who lived to write the *Tractatus Theologico-Politicus*.

A REMARK made recently was to the effect that it

**New  
English  
Pottery  
Mark** was a great pity all the old pieces of pottery and

porcelain which collectors are anxious to secure are not marked, so that we might be certain of their origin. To this a well-known specialist replied, that if all were marked there would be nothing in the pursuit; the charm

of uncertainty, the necessity of investigation would be absent.

It is obvious that he is right. With no effort to make, no difficulty to overcome, the pursuit, whether of game or of bric-a-brac, would possess little interest. The true sportsman delights to match his skill and endurance against the cleverness and activity of his quarry, and his noblest trophies are the records of the most difficult achievements. The collector likewise must have effort before success; he does not wish to sit down and weep because there are no more worlds to conquer. It is surprising how many unsettled questions there are on the subject of English ceramic history. Even the most experienced judges have often to confess themselves ignorant or doubtful. Many factories are known to have been in existence

in the eighteenth century, of the productions of which no single specimen can be absolutely identified. It is therefore a pleasure to discover an unrecorded pottery and a distinct advantage to make known a previously unpublished mark. Our illustration is of a pair of candlesticks, each of which bear on their bases an impressed mark—

BRADLEY & CO.

COALPORT.

The candlesticks are 11 ins. high, and of a kind of dark cream ware, such as has often been called “early Leeds.” The reliable evidence of the mark with a careful comparison of the paste, form, and decoration of these objects will enable collectors to attribute many jugs and similar specimens to the right factory. The design, with two rather pretty, nun-like faces on each candlestick, the gracefully tapering, slightly fluted stems, and the raised flower ornaments on the base, suggest that the potter had for model a piece of silversmith’s work of the middle of the eighteenth century. The lines on the stems and the lower



CANDLESTICKS BY BRADLEY & CO., COALPORT

lines on the bases are dark blue; the flower ornaments are in dark green and a touch of orange colour, while the leaf-shaped ornaments round the bases are alternately yellow and orange. The facts all point to there having been a factory of some importance at Coalport before the time of Mr. John Rose, who is said to have established his works between 1780 and 1790. As to who Bradley & Co. were the writers on English pottery are silent; but now that the name is known as makers, it may be hoped that further information may be searched for and be forthcoming.

The attention now being given to our old English potteries may make it well worth while to establish the facts concerning the place, and the date of the Bradley works.



## Notes

SITUATED in a secluded valley in the heart of Monmouthshire, far from the toil and strife of the great city, lies the church of Llangwm Ucha. The name Llangwm itself means "the enclosed place in the glen," *i.e.*, "the church in the valley"; whilst Ucha signifies "upper," to distinguish it from Llangwm Isa, "the lower," a neighbouring parish, whose church lies only two hundred yards away.

Though lying off the beaten track—it is three miles from Usk along the Chepstow road, and then half a mile to the left—Llangwm Ucha is visited by a large number of strangers in the summer, and indeed no archæological or antiquarian visitor to Monmouthshire should leave the county without inspecting this interesting little church, and, above all, its most beautiful and elaborate rood-loft and screen. The latter have been well known locally for many years, and a story is still told that about 1820 Dr. Cooke, the Rector of Totworth, in Gloucestershire, when visiting the church, was so impressed by their wonderful beauty that he offered the then churchwardens a new peal of bells if they would allow him to remove the rood-loft and screen to his own church; but, to their credit, his offer was refused, and Monmouthshire owes a debt of gratitude to those two men. However, Dr. Cooke had models made of parts of the screen, and these were erected in his church.

The screen stands in its original position in front of the chancel arch, and is approached by four steps from the nave, whilst on the right is a large window of four lights, apparently of early Tudor design, which, carrying out its purpose, throws its light full on to the screen, so that one may see the richness of its carving. There are eighteen divisions in the upper and lower portions of the screen, and the head of each is ornamented with delicate tracery. In the centre are two folding doors of similar design.

Above the screen is a richly carved beam, and surmounting this is the coving, which has been restored, and consists of square panels, fifty-four in number. Each panel is fringed with carving, and on each intersection is a decorated boss.

Next above is the lower beam, almost two feet in depth, supporting the rood-loft, and here one sees some wonderful carving. On the lower portion is a moulding, and just above are five beads, between which is beautiful and rich work. At each end of the beam is a bracket consisting of delicate tracery, supported by corbels.

In the centre of the rood-loft are two mullions, on each side of which are nine divisions, making in all eighteen, the same number as in the screen.

Each division is completely filled with tracery of richness equal to that in the screen, though of different design. Above this there is the upper beam, which has less depth than the lower, but is almost as richly carved.

It is said the original floor and back of the rood-loft still remain. The filling in of the back consists of four narrow pieces of boarding with cusped arched openings in the heads, through which one may look into the chancel.

There does not seem to be any trace remaining of a socket or niche for the rood cross or figures, and it is a matter for conjecture where these were. The screen and loft are made of oak, and it may be that some of the absolutely original work still remains, so white and worm-eaten is the wood. To the casual observer there is now no trace of colour, although, no doubt, it was richly illuminated in red, green, and gold. What restoration has taken place has been carried out most beautifully, and thoroughly harmonizes with the beautiful old carving. The obvious purpose of the window was to light up the screen, and we may therefore presume the latter was erected first, and therefore in all probability was built before A.D. 1500.

It is quite impossible to adequately describe in words the wonderful beauty of this rood-loft and screen, the richness and delicacy of its carving and traceried work showing the care and love with which our forefathers decorated their places of worship.

Those who visit Llangwm Ucha should also inspect the screen at Bettws Newydd, which is four miles from Usk, on the old road to Abergavenny. Although not so beautiful an example, yet the two should both be seen, for there is an extraordinary contrast in that we may truly say the former is silver white in its hoary antiquity, whilst the latter is literally black with age.

To the courtesy and kindness of Mr. John Bowen, Castle Vale, Usk, I am indebted for these notes.—  
F. H. WORSLEY-BENISON.

Mr. Bowen sends me the following additional notes:—

CASTLE VALE, USK, MONMOUTHSHIRE,  
*July 24th, 1908.*

Fourteen of the divisions in the rood-loft are filled with tracery, while four have nothing inside them: the four are, counting from the right, the 2nd, 11th, 17th, and 18th. In all, except the 8th and 9th, the work seems to be old; but I hardly think that this can be the case, having regard to your photograph,



THE ROOD-SCREEN, LLANGWM CHURCH, MONMOUTHSHIRE

but as the work is removable from each division, some of them may have been taken away for a time. The 8th and 9th are of the most obviously recent work. Over each division, except the 8th and 9th, is a canopy of different design; but over the 8th and 9th the canopies are similar.

I think one would be quite safe in saying that some of the tracery in the rood-loft appears to be restoration work. But really what has been restored has been done so well and carefully that from the end of the church one detects no difference even in the colour of the wood, and from a closer view it can be seen how much care has been taken to make the work harmonize.

I should be extremely chary in stating that any special part of the screen is absolutely original, though some of the mullions and supports represent work which it is fairly safe to say is two hundred years old.

Perhaps the corbels and side brackets show work as old as any. In the loft the floor and back strike

one as being very old, and the filling in consists of boarding of very ancient design. And I think that this is what we may say is original work, although, unfortunately, it is the least interesting.

It is easy to realize that, when restoration has been carried out with such faithful adherence to the original work, it is hard to say which parts were made first. But there is no doubt that a large portion is, if not absolutely original, still very old, and to all intents and purposes original.

The length of the screen across the chancel is 19 feet.

*The Municipal Records of the Borough of Dorchester*, edited by Canon Mayo and Arthur William Gould (Pollard's, Exeter), is a valuable addition to the printed records of English county towns.

Dorchester, the capital town of the County of Dorset, with a past anterior to the Roman



## Notes

occupation of Britain, possesses a series of Royal charters dating from the first Edward, and a *Domesday Book* dating from 1395, together with many other charters and documents bearing upon the history of the town.

The authors are to be congratulated upon the great care and time expended in bringing into one volume transcripts of all the most important of these documents, together forming a valuable historical survey of the corporate development of the town.

Besides producing an historical work of great value, the compilers have saved the irrevocable obliteration of the early records of the borough, as before the collection of the material for this book, the documents were rotting in old wooden boxes suffering from damp, with the further risk of destruction by fire.

It is to be hoped the more valuable of such interesting archives now repose in the Town Clerk's safe or some other worthy receptacle.

THE pewter porringer reproduced commemorates the "Peace of Ryswick, 1697."  
**Pewter Porringer** The figure at the bottom of the bowl is Marlborough; the words in the scroll are—

"To Europe peace I give,  
 Let Nations happy live."

The monogram is Ryswick. The three figures on the cover are cockerels, acting as a stand under the bowl, if necessary.

ALEXANDRE DUMAS, the son, used to say that the "ladies fair and frail" are highly interesting psychological problems, and most

**Ladies Fair and Frail: Sketches of the Demi-Monde during the Eighteenth Century** By Horace Bleackley (John Lane)

of the plays he wrote dealt with *demi-mondaines*. But his modern heroines—La Dame aux Camélias, Diane de Lys, and the famous protagonist in "Le Demi-Monde"—although they were sketched from life by the great French playwright, are far less fascinating persons than the ladies of the eighteenth century with whom Mr. Horace Bleackley deals in his remarkable book.

The eighteenth century was, *par excellence*, the century of gallantry, prodigality, and lax morality. These almost amounted to a fine art. The lives of the ladies fair and frail were then interwoven with the career of many notable personages; and because the general atmosphere of that frivolous period was one of delightful mutual tolerance, one reads the life stories of Kitty Fisher and the other queens of gallantry with as much indulgence as interest.

Mr. H. Bleackley has written his monographs with the conscience and accuracy of a Benedictine monk, and also with the broadness of views of a philosopher.

We learn to know not only the life but the character and thoughts of those women who played in England almost as important a part as Mme. de Pompadour and Mme. Du Barry played in France in the days of Louis le Bien-Aimé.

Here are the good-humoured Fanny Murray, the pretty flower-girl of Bath, who did not sell



PEWTER PORRINGER

flowers very long; the witty and incomparable Kitty Fisher, whose popularity was amazing, and who "eclipsed the rest of the frail sisterhood during her reign"; the intellectual and stately Nancy Parsons, who "had the features of a Madonna and large soulful eyes," and was the friend of the Duke of Grafton . . . and others; the winsome Kitty Kennedy, the Irish belle, whose name was mainly associated with that of Lord Robert Spencer; Grace Dalrymple Eliot (Dally the Tall), who managed to be both artful and naïve, candid and mendacious, and who never had any discriminations between deception and truth; and lastly, Gertrude Mahon, another spoilt child, fond of adventure, and nicknamed "the bird of Paradise."

All these elaborate monographs are written in a style and with a precision worthy of the greatest praise.

It may be added that Mr. Bleackley's book is illustrated with excellent reproductions of the portraits of the ladies fair and frail.—R. DE C.

If any further proof were needed that the artistry of our eighteenth-century potters was but seldom at fault, surely we have it here in the accompanying illustrations of a large brown stoneware bowl, height 1 ft. 3 ins., circumference 3 ft. 8 ins. This fine piece of old English pottery unfortunately bears no date or inscription, but some

Brown  
Stoneware  
Punch (?)  
Bowl

compensation may be found in the fact that it is in "mint" condition.

It would be an interesting, although perhaps an idle, task to attempt to name with any certainty the use for which this bowl was originally intended; but the suggestion may safely be hazarded that it has formed the centre of more than one convivial gathering in days gone by. It is in the possession of Mr. F. M. G. Abell, of Leamington.

It was not until a comparatively late date that M. Kann began to include examples of the Primitives in his collection. But in a few years Our Plates he succeeded in acquiring a series of such works unrivalled in any private gallery. A small though choice example is the supposed portrait of the *Chevalier de Gros*, by Rogier Van der Weyden, which we reproduce. The face and hands, it will be noted, have extraordinary truth and significance; the drawing of the fingers, in particular, reveals an intimate knowledge of anatomy. On the back of the panel are painted the arms of the sitter.

Through the kindness of Lady Victoria Manners, we are enabled to reproduce a superb *Portrait of a Lady*, by John Hoppner, in which is depicted all the facile craftsmanship, easy brushwork, and personal sense of womanly beauty which ever distinguished this popular artist's work.

It was purchased in 1876 or 1877 from a shop in Worthing by the Duke of Rutland. The picture



BROWN STONWARE BOWL



## Notes

bears a resemblance to Mary Isabella, Duchess of Rutland; but there is no record of Hoppner having painted her. Any information which would lead to this portrait being identified would be interesting.

*La Toilette de Vénus*, by Janinet, after Boucher, ranks amongst the most famous prints of this eminent French engraver. Though by no means a student and recorder of manners and costume like Debucourt, he attained fame more by the prettiness of his compositions than by any accurate power of observation. *La Toilette de Vénus* shows his command of colour, for in that print he has marvellously rendered the opalescent tones and the pearl-like rosiness of tint so dear to the painter Boucher.

The growing popularity of the work of the parson-painter, the Rev. W. M. Peters, adds an increased value to the numerous engravings after his work. A singularly fine example of his work, and also of the work of I. P. Simon, the engraver, is the scene from *The Merry Wives of Windsor*, which we reproduce in colours in the present number.

We also include in the present number a portrait of *Marguerite Countess of Blessington*, after Chalon, by that prolific engraver, H. T. Ryall.

As a special presentation plate, a fine reproduction of Raeburn's portrait of *Mrs. Lauzun*, in the National Gallery, is presented with this number.

Mrs. Lauzun was the daughter of Henry Tucker, of the Kentish family of that name, and married in 1796 Capt. Henry William Lauzun, of the Royal Staff Corps. The portrait depicts her when at the age of seventeen, the painting being bequeathed to the nation by Miss Henrietta Francis Tod Lauzun in 1900.

The colour plate on the cover of the present number of Gainsborough's *Blue Boy* is from the painting in the possession of the Duke of Devonshire.

THE tankard here illustrated has a curious history. One of a fine service of silver in daily use by a family in Herefordshire, it was taken out into the hayfield for use by the workers and lost. Some months after burglars entered the landowner's house and stole all the other cups, bowls, and tankards. The following year the subject of our illustration was found still under the hedge, where it had lain since the hay-harvest of the year before. Its temporary loss was thus the cause of its preservation in the family, where it is now prized as the sole remaining specimen of the old service.

It is dated 1699, and weighs over 26 ozs. The arms of the Thompson family are engraved in front; the lid is plain, the thumb-piece slightly scrolled.



SILVER TANKARD, 1699

OF late years early editions of old English plays have become increasingly difficult to procure, a result partly brought about by the action of the public libraries, which, having come to regard them as an extremely important part of the foundation upon which our literature has been gradually built up, have not hesitated to absorb as many copies as fell in their way. The effect of this has become most marked, for not only has the supply of works of this character proved inadequate to meet the demand, but prices have greatly increased, so that the collector finds himself in a dilemma bearing a two-fold aspect. As invariably happens in similar cases, finding that sixteenth-century interludes and pre-Shakespearean plays generally are practically out of reach, he enlarges the scope of his requirements and brings within it plays of the eighteenth century as auxiliary to those of the seventeenth, once—exceptions apart—the very latest in point of date which it was worth anyone's while to acquire. The coming of the new century may also have had something to do with this result, for it seemed to age these more modern publications by a hundred years. However that may be, there is no question that the collection of old plays has now become very general, and that the word "old" has a far more elastic meaning than it once had. Comparatively modern plays, common enough at one time, have become scarce; others, which were rare, have become rarer still; and many are only to be met with at intervals, and, as it might be, by accident. It is very seldom, indeed, that an extensive collection of old English plays is now to be seen outside the walls of the more important libraries, and in calling attention to a catalogue just published at 6d. by Messrs. Pickering & Chatto, of 66, Haymarket, S.W., we accomplish what it may perhaps not be in our power to do again. This catalogue, consisting of 174 closely-printed pages, is devoted entirely to first and early editions of old English plays, acquired as the result of assiduous care and attention during a period extending over the last fifteen years. It is annotated throughout, the information given being, as a whole, of the greatest bibliographical value. The circumstances under which the plays were produced, the names of those who took part in their production, the sources from which they were derived, something of the life's history of each author whose works are catalogued—such are the salient features of what is to all intents and purposes a guide to the collection of old English plays which are, moreover, to be got while there is time at the prices affixed. Anyone who

has anything to do with the market value of old works of this class knows that the prices ruling now must speedily be broken. On looking over Messrs. Pickering and Chatto's *Illustrated Catalogue of Old and Rare Books*, published some five or six years ago, where a considerable number of old plays are recorded, and comparing the prices ruling then with those which prevail now, even by auction, we find the difference so great that it would hardly be credited were not the evidence in support of it past questioning. Hundreds of such instances might be quoted, and in their several degrees all are, in our opinion, prophetic of a time when the vast majority of old English plays will have been absorbed by the great public libraries of which we have spoken. This latest catalogue is undoubtedly the most important of its kind which has been issued by any bookseller for a long period of time, and as such is worthy of something more than a mere passing reference.

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### Books Received

- A History of Art*, Vol. II., The Middle Ages, by Dr. G. Carotti, 5s. net. (Duckworth & Co.)  
*Hampshire*, painted by Wilfrid Ball, R.E., described by Rev. Telford Varley, M.A., 20s. net; *Art and Democracy*, by Dixon Scott. (A. & C. Black.)  
*Catalogue Raisonné of Dutch Painters*, by Hofstede de Groot, 25s. net. (Macmillan & Co.)  
*Chats on English Earthenware*, by Arthur Hayden, 5s. net. (T. Fisher Unwin.)  
*The Book of Trade Secrets*, Receipts and Instructions for Renovating, Repairing, Improving and Preserving Books and Prints, by an Expert, 1s. net. (J. Haslam & Co.)  
*A Brief Account of Gypsy*, compiled by Bob Skot, 2s. 6d. net. (R. McGee & Co.)  
*Some Examples of Merton Abbey Tapestries*, by Aymer Vallance, 6d. (Morris & Co.)  
*The World's Great Pictures*, Part V., 7d. net; *The Wallace Collection*, Reproductions of sixty Masterpieces, 6d. net. (Cassell & Co.)  
*Das Fürstenberger Porzellan*, by Christian Scherer, 18 marks. (Georg Reimer, Berlin.)  
*Die Erntaufen Norddeutschlands*, by Dr. Albert Mundt, 9 marks. (Klinkhardt & Biermann, Leipzig.)  
*Frans Hals*, by E. W. Moes, 15 francs. (G. Van Oest & Co., Brussels.)  
*Le Secon Livre des Monogrammes, marques cachets et ex-libris*, by George Aurioi. (Henri Flourie, Paris.)  
*The Story of the Jewish People*, Vol. I., by Jack M. Myers, 1s. 6d. net. (Kegan, Paul, Trench, Trübner & Co.)











# ST. CECILIA

By Donatello

From a photo-relief

Published by Bonci, Rome





## **Samuel Mearne, Bookbinder to Charles II. By E. Alfred Jones**

THE recent regrettable dispersal of the extraordinary collection of manuscripts and books formed by the late Lord Amherst of Hackney is another sign of the great advance in the price of fine English bookbindings. This advance is, no doubt, largely due to the absence of a duty on old books entering America. As is well known, our transatlantic friends, especially Mr. Pierpont Morgan, are omnivorous collectors of books.

It is not proposed to discuss the contents of Lord Amherst's library; but to examine the exalted claim made in behalf of a bookbinder named Samuel Mearne, and described as stationer and bookbinder to Charles II. A lasting monument has been put up to his memory by Mr. Cyril Davenport, of the British Museum, in the elaborate and finely-illustrated book published at Chicago in 1906. It is not too much to say that since then a keener interest has been manifested both in England and America in the beautiful bookbindings assigned to his hand. But we venture to doubt whether it is appropriate to bestow such a glowing tribute upon one who, as we shall endeavour to show, was nothing more than a prosperous merchant, and not a practical bookbinder at all. That Mr. Davenport firmly believes Mearne was a craftsman is clearly implied by his disagreement with Mr. Herbert P. Horne's contention that the well-known "cottage" pattern had its origin in France. He says: "I should like to claim for Samuel Mearne that he invented the gable or cottage design for himself." But elsewhere he quotes an important remark made by one John Bagford, a leather merchant of the end of the seventeenth century, who had collected numerous extracts, cuttings, and specimens of stamped leather, with the intention of writing a history of printing—an intention which, unfortunately, was never fulfilled. This remark, which helps to establish our contention, is contained in the essays preserved in the British Museum. After saying that Cambridge, Eton, and London were famous for their bindings, John Bagford emphasizes the statement that at each of these places there were "several workmen as noted as Suckerman was." This bookbinder, it would seem, was employed by Samuel Mearne, and, despite his Teutonic name, was, according to our informant, "bred up at Eton"; and, moreover, that "he was perhaps one of the best workmen that ever took tool in his hands." He also goes on to say that "besides there are others that have deserved well, and ought to be remembered in after ages, not only for their true working in the binding of books, but because each of them had added something new in their style of working; among these are Nott, Tatnam, and Richard Bailey, bred under the tuition of Suckerman at Mr. Merne's." This evidence, strong as it is, is hardly enough to dispose of the theory that Mearne was a practical bookbinder. But a perusal of the original bills and warrants will, we think, complete the evidence. In these he is more often described as stationer and bookseller than bookbinder; and in his

last will and testament, proved 8th June, 1683, he is set out as citizen and stationer of London. He regularly supplied the royal palaces with such things as perfumed wax, penknives, ink, sand, and parchment, silver-mounted ink-bottles, and various other details of stationery. It cannot be maintained that he was a silversmith and a cutler because he sold silver inkpots and penknives. In this he was on the same level as Robert Scott, Samuel Carr, and Edmund Castle and partners, stationers to James II., William III., and George I. respectively. His bills bear a strong resemblance to those of these royal stationers. We fear that Mr. Davenport has set Samuel Mearne in a niche which should be occupied by others, a thing which he has done in two other books, in the case of Thomas Berthelet, royal printer and bookbinder to Henry VIII. and Edward VI., who was not a practical designer or craftsman, and of Sir Robert Vyner, goldsmith to Charles II. Although Mr. Davenport claims in his illustrated book on the English regalia in the Tower of London that Vyner was the maker of some of the plate and regalia for the coronation of Charles II., there is abundant evidence that he was not a worker in the precious metals, but a merchant-banker. All the plate, definitely known to have been supplied by him, bears other makers' marks, and we should be disposed to say that Samuel Mearne—who, it is significant to note, is mentioned neither by Pepys nor Evelyn, both lovers of fine bookbindings, in their diaries—held a similar position, and that he treated as merchandise the costly bibles and prayer-books which he furnished for the special embassies of Ralph Montagu, afterwards first Duke of Montagu, the third Duke of Richmond, and the first Earl of Carlisle. It is curious, too, that Evelyn, who is credited with the discovery of the genius of Grinling Gibbons, should have failed to mention the name of the "great bookbinder," Samuel Mearne, in his comment on the library of Arthur Capel, first Earl of Essex, at Cassiobury Park, "that it was large and very nobly furnished, and all the books richly bound and gilded." This is all the more remarkable because Mearne provided the bibles and common prayer-books for Capel's embassy to Christian V. of Denmark.

We think Mr. Davenport's tribute, at the end of his interesting book should have been paid, not to Samuel Mearne, but to the actual craftsmen mentioned by John Bagford, with the addition of others whose names, like that of the refugee bookbinder, Bonaventura Doffell, who fled to England with other artificers after the massacre of St. Bartholomew in 1572, have long since been forgotten. "A parting tribute of admiration for a binder who was able to design stamps and schemes of decoration, which were strong enough to influence the corresponding art in England for nearly three hundred years, we will take leave of Charles II.'s great bookbinder."

## Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

### UNIDENTIFIED

#### REMBRANDT PORTRAIT.

DEAR SIR,—I have for many years been a collector of mezzotints after Rembrandt. I have recently purchased of a well-known London printseller a mezzotint portrait of a woman of which I send you a photograph. It is a proof before any letters. The printseller and I think it is undoubtedly after Rembrandt. I shall be greatly obliged if you will permit a reproduction of the print to appear in THE CONNOISSEUR MAGAZINE, as one of your readers may be able to identify the portrait.

Yours faithfully, H. W. BRUTON.

### UNIDENTIFIED LAWRENCE PORTRAIT.

DEAR SIR,—I am enclosing a photograph of an oil-painting in my possession by Sir Thomas Lawrence, and I should be pleased if you could help me to identify the subject of the portrait. I have also the picture of Miss Charles Kemble similar to the one appearing in THE CONNOISSEUR MAGAZINE of last month (March). They have both been handed down to me from the collection of the late Sir Frederick Adair Roe, Bart., part of whose collection was sold by Messrs. Christie, Manson, and Woods, in May, 1867.

Yours truly,

M. E. H.



UNIDENTIFIED LAWRENCE PORTRAIT



UNIDENTIFIED REMBRANDT PRINT

### UNIDENTIFIED PORTRAIT (APRIL NUMBER).

DEAR SIR,—I feel almost sure that the unidentified portrait in your April number is a long-lost portrait of our ancestor, Sir Anthony Deane, who was the friend of

Samuel Pepys, and had charge of the Deptford and Harwich Dockyards during three reigns. He built the "Royal Charter" and several other large ships for Charles II., and about two or three years before the King's death was given the right to wear the stern of a man-of-war (of the period) on his coat of arms. My grandfather unfortunately lost the great seal, a relic of Sir Anthony, from a boat, but we have an old document all about this, with an impression of the seal on it. The view through the window is probably the part of old Harwich

dockyard just in front of the windows of the old house that, of course, now is demolished. The face is very like several of the old family pictures.

Would Mr. Southam kindly let us know where he found the picture?

For an account of Sir Anthony Deane you have only to turn to Pepys' *Diary*, where he is mentioned many times. He taught Peter the Great of Russia the art of shipbuilding.

Yours faithfully,  
DORA V. GREET.

### UNIDENTIFIED PORTRAIT (APRIL NUMBER).

DEAR SIR,—This damaged portrait is that of Prince Rupert of Bavaria, a nephew of Charles I., and admiral of the British fleet about that time (1684). I cannot account for the initials J. C.; but I have compared the features with a portrait (rather younger) by Peter Lely at Nottingham Castle, and the likeness is striking.

I am, yours truly,  
E. SCHILLING.





THE catalogues of the April picture sales form quite a small pile, for there are thirteen in all, including one of a sale held at Mr. Dowell's rooms in Edinburgh; but, with a single exception, they are not of great importance. The first at Christie's in point of date (April 3rd) consisted of the modern pictures of the English and Continental schools,



the property of the late Mr. J. J. Brown, of The Woodlands, Reigate, and many of these had failed to reach the reserves when offered at Christie's on June 30th, 1900. The sale now consisted of 150 lots, which produced £4,734 9s. Among pictures by artists of the modern Continental schools there were: Josef Israels, *The Assassination of William the Silent*, 1584, 41 in. by 58 in., 540 gns.; P. Joanowitch, *The Traitor Tracked*, 37 in. by 55 in., 1887, 195 gns.; M. de Munkacsy, *Drink*, an interior with a peasant family, on panel, 41 in. by 59 in., 320 gns.; and J. Stevens, *Waiting for Hire*, *Bois de Boulogne, Paris*, 46 in. by 71 in., 1854, 160 gns. English artists included: J. D. Harding, *The High Alps as seen from between Corno and Lecco*, 37 in. by 71 in., 110 gns.; J. Linnell, sen., *An Autumn Afternoon*, a woody landscape in Surrey, with drovers, cattle, and sheep on a road, 27 in. by 38 in., 1873, 260 gns.; and Edwin Long, *Primero, Segundo y Basso Profondo*, 40 in. by 56 in., 1873, 105 gns. Two old pictures sold well: B. Van der Helst, *Portrait of a Lady*, in black dress, with white linen collar and cuffs and pearl ornaments, seated by a table, resting her right hand on a book, 39 in. by 31 in., signed and dated 1650, 360 gns.; and Karl de Moor, *Portrait of a Lady*, in rich flowered dress with brown scarf, 30 in. by 24 in., 120 gns.

The remaining works of the late Mr. J. T. Nettleship, some of which had been exhibited at the New Gallery, and others at the British Art Gallery and the Royal Academy, formed part of the sale on April 17th. The

sale on the following Saturday contained only two features of interest, a Constable picture of *Yarmouth Jetty*, with boats, figure and cart, 27 in. by 35 in., the property of the late Professor B. Bertrand, was understood not to have reached the reserve at 1,380 gns.; and a work by Sir W. Fettes Douglas, P.R.S.A., *Stonehaven Harbour*, 47 in. by 23 in., an important example of this artist, which escaped general notice, and was knocked down at 28 gns., being acquired for the National Gallery, Edinburgh. The modern pictures and drawings, the property of Mr. Harold Rathbone, art director of the "Della Robbia" pottery, Birkenhead, formed the chief portion of the sale on Monday, April 26th, the pictures including:—Arthur Hughes, *The Pained Heart*, 36 in. by 42 in., exhibited at the Royal Academy, 1868, 200 gns.; E. Fortescue Brickdale, *The Little Foot-Page*, 35 in. by 21 in., 150 gns.; Ford Madox Brown, *Take your son, Sir!* 27 in. by 14 in., unfinished, 100 gns.; and Albert Moore, *Marble Benches*, 18 in. by 29 in., 140 gns.

The one important sale of the month (April 30th) was made up chiefly of modern pictures from various sources, a total of about £18,500 being realised. The principal lots were the property of the late Mr. James A. Garland, of New York, a portion of whose collection was dispersed in that city on March 19th last. The pictures now sold by Messrs. Christie have nearly all been exhibited at the Metropolitan Museum, New York. An example of Jules Breton, *Le Gouÿter*, three peasant women in a harvest-field, eating their mid-day meal, 29 in. by 47 in., dated 1886, sold for 2,700 gns., which is the record price for a work by this artist in England. Two were by C. F. Daubigny, *Les Bords de l'Oise*, a village with a church on rising ground above the river, two peasant women and some geese in the foreground, on panel, 13 in. by 22 in., 1875, 870 gns.; and *The Haunt of the Herons*, a landscape with several herons in a marsh in the foreground, on panel, 12 in. by 21 in., 1872, 300 gns.; N. Diaz, *The Forest of Fontainebleau: Autumn*, on panel, 9 in. by 12 in., 420 gns.; J. L. Gerome, *The Saddle Bazaar, Cairo*, 31 in. by 25 in., 400 gns.; three by C. Troyon, *Cattle in a River*, a black and white cow and a brown one are advancing down the bank into the river,

while beyond them a white cow stands in the water, 32 in. by 45 in., 1855, 2,550 gns.; *Cattle in a Pasture*, a brown and white cow with a calf by the edge of a pool in the foreground, another cow on the right, on panel, 20 in. by 28 in., 2,500 gns.; and *Peasants and Sheep*, on panel, 18 in. by 13 in., 430 gns.; Sir L. Alma-Tadema, *Springtime*, 34 in. by 20 in., 900 gns.; Erskine Nicol, *Yours to Command*, 19 in. by 25 in., 1865, 310 gns.—from the W. Cottrill sale, 1873, 300 gns., and T. F. Walker sale, 1883, £330; and a drawing by A. de Neuville, *Destroying the Communications*, 46 in. by 32 in., 1884, 380 gns.

Among the late Mr. James A. Campbell's collection there were two by Jacob Maris: *A View of Amsterdam*, looking across a canal to a row of houses on the bank, 17 in. by 44 in., 1875, 1,200 gns.; and *A Fisher-woman and Child by the Sea-shore*, 16 in. by 11 in., 210 gns.; and S. Ruysdael, *A River Scene*, with numerous boats and figures drawing a net, 20 in. by 28 in., signed with initials, and dated 1644, 310 gns. The late Lord Battersea's property included two old portraits: J. Sustermans, *Portrait of Johannes Bapta Guelph*, in gray slashed doublet, crimson breeches, and large lace collar, holding a staff in his left hand, 78 in. by 46 in., 115 gns.; and Sir A. Van Dyck, *Portrait of Mutio Vitelleschi*, chief of the Jesuits, full length, standing, in black dress, 79 in. by 47 in., 95 gns. A single property consisted of a drawing by J. M. W. Turner, *Ingleborough from Hornby Castle*, view from the terrace of the castle over wide open meadow land, bordered by the river, 11 in. by 16 in., signed and dated 1818, exhibited at the Old Masters, 1887, and at the Guildhall, 1899, engraved by C. Heath for Whitaker's *History of Richmondshire*, 1822, 1,300 gns.—from the Bale sale of 1881, 2,200 gns. The late Mr. R. M. Foster's property included a drawing by W. Collins, *Cromer Sands*, a group of four children in the foreground, on panel, 9 in. by 12 in., exhibited at the Old Masters, 1877, and etched by the artist, 105 gns.—from the J. H. Anderdon sale, 1879, 155 gns.; the C. S. Bale sale, 1881, 250 gns.; and James Price sale, 1895, 105 gns.

An anonymous property "of a gentleman of New York" included N. Diaz, *In the Forest of Fontainebleau*, two girls with a fawn in the background, on panel, 15 in. by 21 in., 250 gns.; two by H. Harpignies, *River Scene*, with a weir, cottages, and figures, 10 in. by 17 in., 100 gns.; and *A Hillside at Hérrison*, 18 in. by 14 in., 1891, 150 gns.; and Ch. Jacque, *Sheep in a Stable*, 8 in. by 14 in., 75 gns. A small collection of modern pictures of the Barbizon and Dutch schools, the property of Mr. J. H. Van Eeghen of Amsterdam, most of which have been exhibited at the Town Museum of that city, included Benjamin Constant, *The Empress Theodora*, 89 in. by 49 in., 360 gns.; E. Delacroix, *The Sacking of the Harem*, 21 in. by 25 in., 220 gns.; Jules Dupré, *La Symphonie*, a pool overhung by trees, at which three cows are drinking, evening light, 27 in. by 39 in., 800 gns.; J. B. Jongkind, *Rotterdam Harbour*, 21 in. by 26 in., 1876, 380 gns.; J. Maris, *Woody River Scene*, with a man in a barge, 13 in. by 18 in., 300 gns.;

J. F. Millet, *La Cardeuse*, 34 in. by 21 in., etched by the artist, 1,000 gns.; A. Neuhuys, *Preparing the Meal*, interior of a cottage with peasant woman and her two children round a small table, 53 in. by 40 in., 1897, 800 gns.; Th. Rousseau, *The Great Oak*, 11 in. by 16 in., 650 gns.; and A. Vollon, *The Windmill*, 27 in. by 35 in., 130 gns.

At a sale of Autograph Letters and Books held by Messrs. Christie, Mahson & Woods on the last day of



March, an important Shelley MS., containing a variant of "St. Irvyne's Tower," was sold for £52. The printed version of this Poem contains, as will be seen on referring to any collective edition of Shelley's Works, six verses only, but this

manuscript, entirely in the poet's handwriting, had ten. The sixth stanza of the printed version was omitted, but between verses four and five were three new stanzas, and to these must be added a fourth, which takes its place at the end. As every scrap of manuscript in Shelley's handwriting is of great interest from a literary standpoint, these additions will, for the future, fall into their place as supplementary to the printed version as ordinarily met with. The three added stanzas read as follows:—

"For there a youth with dark'ned brow,  
His long lost love is heard to mourn;  
He vents his swelling bosom's woe,  
Ah! when will hours like these return?"

"O'er this torn soul, o'er this frail form,  
Let feast the fiends of tortured love,  
Let hover dire fate's terrific storm;  
I would the pangs of death to prove.

"Ah! why do prating priests suppose  
That God can give the wretch relief?  
Can stop the bosom's burning woe,  
Or calm the tide of frantic grief!"

The ninth verse is incomplete, and after it follows the tenth:—

"No power of Earth, of Hell, or Heaven  
Can still the tumult of my brain;  
~ The power to none save —'s given  
To calm my bosom's frantic pain."

In the MS. the second line of verse 4 reads, "The Moonbeam pours its silver ray," and the last line of verse 5, "The Dark shade of Futurity," and no doubt these variations, with the additions previously set out, represent the original rendering of "St. Irvyne's Tower." The manuscript, dated "Field Place, April 22nd," and directed to (George Farquhar) Graham, had a portion of Shelley's signature torn away, and was otherwise not quite complete, though the verses were intact.



## In the Sale Room

The printed books sold on this occasion were covered by lots 100-160, the total realised, exclusive of the Shelley MS., being £216 13s., and the largest individual sum, £24. This was obtained for an imperfect copy of the third edition of Chippendale's *Cabinet-Maker's Director*, 1762, folio (old cf., two plates missing). This is accounted the best edition, as it contains 200 plates, the first and second editions published respectively in 1754 and 1755 having but 161. The only other books it is necessary to notice comprised an extra illustrated copy of Gay's *Trivia*, n.d. (the 1st ed. printed in 1714), £17 (hf. mor.), and the well-known *Collection Complète des Tableaux-Historiques de la Révolution Française*, 3 vols., folio, 1802, £14 10s. (contemp. mor.). This work is usually quoted as having been published in 1789-1802, and that is in the main correct. It was issued in 113 parts or numbers during those years, but after the publication of rather more than a third of the work in the congested type adopted as a sign of humility and patriotism during the revolutionary period, that style of printing was abandoned, and the editors had to reprint certain parts and extend the scheme till it embraced three volumes, with a fresh title-page and new frontispiece to Vol. I., which to this extent at least assumes various dates and forms. The work may, according to circumstances, be correctly quoted 1789-1802, or 1802-4, or as 1804 simply. In any case the complete work should contain 153 plates by Choffard, Berthault, and others, and 66 medallion portraits with vignettes beneath, designed and etched by Duplessi-Bertaux.

On April 1st and 2nd Messrs. Sotheby sold the library of Mr. J. S. Hutchins, of Newport, Monmouthshire, and a number of other properties, the whole comprised in 658 lots, realising £804 and a few shillings. On this occasion the *Edition de Luxe of Thackeray's Works*, 24 vols., Impl. 8vo, 1878-79, realised £13 10s. (buckram, as issued), and the *Edition de Luxe of Dickens's Works*, 30 vols., Impl. 8vo, 1881-82, £19 (mor. g. e.); *The Beauties of England and Wales*, 18 vols. in 26, 8vo, 1801-15, £2 2s. (hf. cf.); Cox's *Historical Tour in Monmouthshire*, 2 vols., 4to, 1801, £3 5s. (russ.); Ackermann's *History of the University of Cambridge*, 2 vols., 4to, 1815, £8 10s. (cf.); the same publisher's *History of the Abbey Church of St. Peter's, Westminster*, 2 vols. in 3, 4to, 1812, £1 18s. (hf. russ.); *The Naval Achievements of Great Britain*, 1816, 4to, £7 10s. (orig. hf. mor.); and *The Martial Achievements of Great Britain*, 1815, 4to, £4 18s. (orig. hf. mor.); Pyne's *Royal Residences*, 3 vols., 4to, 1819, in new half calf, realised £10 10s., and the second edition of Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1656, folio, £6 15s. (orig. cf.); More's *Utopia*, as translated by Robinson, 1556, is a good book, and a copy in old calf sold for £14, and the first collected edition of Thomas Gray's *Poems*, 1768, 8vo, was cheap at 22s. (orig. cf.). Malton's *Tour through London and Westminster*, 2 vols., 1792, £11 (russ.), is often met with, and such books as Owen Jones's *Grammar of Ornament*, 1856, folio, £2 (hf. mor.); Fergusson's *Tree and Serpent Worship*, 1868, Impl. 4to, £4 11s. (orig. hf. mor.), and Richter's *Literary Works of Leonardo*

*da Vinci*, 2 vols., 1853, Impl. 8vo, £5 (orig. cl.), are comparatively common. It may be specially pointed out that on the second day of this sale *Hogarth's Works*, as re-engraved by Thomas Cooke, 1812, folio, sold for £44 (orig. hf. binding), the reason being that the portrait and 111 plates were all coloured, a most unusual circumstance. In March, 1902, a coloured copy, described at the time as being probably unique, realised as much as £91 at Hodgson's. That may have been the same book, though there is no reason why it should necessarily have been so, for a number of coloured copies appear to have been published at 100 guineas each.

While this sale was proceeding, Messrs. Hodgson were holding another of somewhat greater importance at their rooms in Chancery Lane. A set of the *Folk Lore Society's Publications*, from the commencement in 1878 to 1906, including Swainson's *Folk Lore of British Birds* and four odd volumes of the *Folk Lore Journal* (some numbers missing), in all 53 vols., 8vo (cl.), and two parts sewed, realised £19; a set of the *Transactions of the Entomological Society of London*, from the commencement in 1836 to 1905, in all 25 vols., in half calf and boards, and 141 parts, £31; *Curtis's Botanical Magazine*, an unusually fine set, from the commencement in 1787 to 1907 inclusive, with general Indexes to the first 42 vols. and other Indexes bound in the volumes, together 134 vols. in 113, the first 27 and the general Index in half calf, and the remainder in full calf with marbled edges, £111; and 47 vols. of *The Sporting Magazine*, 1847-70, the first 21 vols. in half morocco, and the remainder in numbers as issued, £45. To these must be added Loddiges's *Botanical Cabinet*, 20 vols., 8vo, 1817-33, £14 (hf. cf., one plate wanting); a fine set of Reeve and Sowerby's *Conchologia Iconica*, 20 vols., 4to, 1843-78, £62 (new hf. cf.); and Moore's *Lepidoptera of Ceylon*, 3 vols., 4to, 1880-87, £10 (cl.). This work contains 215 coloured plates, and was published under the special patronage of the Government of Ceylon. Of late it has slightly increased in value.

Later in the month a copy of the first edition of *Dr. Johnson's Dictionary* in calf, 2 vols., 1755, folio, sold for £1 15s., and advantage may be taken of this circumstance to point out that no edition except the first is of much value, and that even that is of little account, unless it be in the original boards as issued. Under those conditions it will realise £8 or £10, and occasionally more. The Van Antwerp copy sold for £11. The following books should also be made a note of, as they are constantly met with:—*The Grand Master, or Qui Hi? in Hindostan*, 1st ed., with coloured plates by Rowlandson, 1816, 8vo, £4 14s. (orig. bds.); *Cruikshank's Omnibus*, 1st ed., with plates and woodcuts, 1842, 8vo, 20s. (cf. gt.); White's *Natural History of Selborne*, 1st ed., 1789, 4to, £7 10s. (new cf.); Camden's *Britannia*, enlarged by Gough, 4 vols., folio, 1806, 28s. (old russ.); Richard Baxter's *Saint's Everlasting Rest*, 1st ed., 1650, 4to, 39s. (old cf., broken); that well-known work by Timothy Bobbin (*i.e.*, John Collier), entitled *The Passions humorously delineated*, 1810, 4to, containing a portrait and twenty-five coloured plates, 15s. (cf.); and Walton's

*Compleat Angler*, by Sir Harris Nicolas, 2 vols., 8vo, 1836, £5 5s. (hf. mor.); Edmondson's *Complete Body of Heraldry*, 2 vols., folio, 1780, £1 18s. (old cf.); and Foxe's *Acts and Monuments*, better known as *The Book of Martyrs*, 3 vols., folio, 1684, 30s. (old cf.). A comparatively common book in a highly exceptional state realised £38 10s. This was Ackermann's *History of the Colleges of Winchester, Eton, and Westminster, etc.*, 1816, 4to, in the original numbers or parts as issued, with all the wrappers complete. It is very seldom indeed that this work is met with in wrappers.

The library of the late Mr. David Murray, sold by Messrs. Hampton & Sons at 30, Pembroke Square, W., later on in the month contained a varied assortment of books mostly of the standard English kind, fortified here and there with French and Italian treatises, such as Bartsch's *Le Peintre Graveur*, 21 vols., 8vo, with the quarto atlas of plates, 1843-76, £6 6s. (hf. cf.); Blanc's *L'Œuvre de Rembrandt*, 5 vols., 4to, 1880, one of 400 copies on vellum paper with the plates on Holland paper, £8 8s. (hf. mor.); and 49 vols. of the Parisian Journal *L'Art*, 1875-90, folio, £5 15s. 6d. (cl.). It is worthy of note that there is a very special edition of Blanc's *L'Œuvre de Rembrandt*, of which only twenty copies were printed. That also appeared in 5 vols., 4to, 1880, but it is printed entirely on Whatman paper with the plates in three states, viz., on Dutch paper with letters, on Japanese paper before letters, and on Whatman paper before letters. A copy of this kind is worth about £14. Mr. Murray's library consisted, however, mainly of English books, and among them we notice Ruskin's *Modern Painters*, 5 vols., 8vo, 1857-60, £3 (cl.); Billings's *Baronial and Ecclesiastical Antiquities of Scotland*, 4 vols., 4to, 1845-52, £2 10s. (cf.); Mr. Mortimer Mompes's *Etchings and Drypoints, Japanese*, 40 plates, in two portfolios, £6 16s. 6d.; and Tissot's *Life of Our Lord Jesus Christ*, 2 vols., folio, 1898, £2 2s. (hf. vel.). Of its kind this was a good sale, Mr. Murray having formed his library with great critical ability.

Two other sales remain to be noticed, the first held by Messrs. Puttick & Simpson on April 22nd and 23rd, and the other by Messrs. Hodgson on the 29th and following day. This latter was, undoubtedly, the most important of the month; but before referring to that in detail, it is necessary just to mention a few books which, on account of the infrequency of their occurrence or for other reasons, appear to be worthy of special notice irrespective altogether of the sums realised for them. Thus, the original edition in cloth, as issued, of Charles Reade's *Peg Woffington*, 1853, sold well at £3, and it may be as well to put on record that the *History of the War in South Africa*, 5 vols., 8vo, 1900, as issued by *The Times*, now stands at about £1 14s. (cl.). The first edition of Miss Burney's *Camilla, or a Picture of Youth*, 5 vols., 8vo, 1796, sold for £3 17s. 6d. (orig. hf. cl.); the first edition of Jane Austen's *Pride and Prejudice*, 3 vols., 1813, for £2 (cf.); and Emily Brontë's *Wuthering Heights*, with the rare third volume by Anne Brontë, *Agnes Grey*, together 3 vols., 8vo, 1847, for £5 (library hf. cf.). Of late the original and early

editions of *Bradshaw's Railway Companion* have been conspicuous by their absence from the sale-rooms, on account of the large number of copies which were unearthed and put on the market some five or six years ago with the inevitable result. The original edition of Bradshaw, which, by the way, relates to the northern portion of the island only, was published "10 mo, 19th, 1839," that is to say, on the 19th of October, 1839; and a genuine copy of this, in the original cloth, sold on this occasion for £8 15s. Eight years ago it would have realised from £20 to £25, and then the value began to fall till it reached about £5, so that all things considered, this historic little work is at least improving. It must be remembered that there are reprints as exactly like the original as it was possible to make them, and these are, naturally, of very little interest. Other works necessary to be mentioned comprise *Eton Sketch'd*, a series of designs illustrative of Eton life, by "Quis," in the eight original parts (wanting part 6, and the wrappers of parts 1 and 2), 1841, 4to, £4 4s.; *Chaucer's Poetical Works*, Pickering's Aldine edition, 6 vols., 1845, £8 15s. (orig. cl.); and Cruikshank's *The Humourist*, the first issue, in 4 vols., 8vo, 1819-20, £28 (mor. g.e. by Riviere). The first volume bore no date on the printed title, and this was held by the late Dr. Truman to point to the earliest issue.

We now come to the final and most important sale of the month of April, that held by Messrs. Hodgson on the 29th and 30th. The catalogue, which was embellished by a portrait of Washington after Alexander Campbell, comprised a large number of books relating to America, North and South, the Early Settlements, and the West Indian Islands, as also many very important works of English and French literature. Another copy of *King Glumpus*, a drawing-room play now definitely assigned to John Barrow, containing three illustrations by Thackeray, 1837, 8vo, realised £96 (orig. yellow wrapper), as against £148 obtained in the same rooms on Nov. 27th last. Both these examples had contemporary MS. notes respecting the authorship, and the difference in price is doubtless accounted for by the fact that one inscription was much more precise and therefore more authoritative than the other. Attention must also be specially directed to *Arnold's Chronicle*, probably printed by Adrien van Berghen of Antwerp, without date (but 1502 or 1503), containing for the first time the well-known old English ballad of "The Nut-browne Maide." This copy in calf, scribbled on in places, realised £60, while Wallis's *London's Armory accurately delineated*, 1677, folio, made £12 5s. (hf. bd.). The work is almost entirely engraved instead of being set from type in the usual way, and this was a presentation copy from the author. Though the catalogue was not very extensive, it contained an unusual number of scarce and interesting books, and it is not possible to do more than give a selection from it. The following are typical of many more:—*The Caricature Magazine or Hudibrastic Mirror*, by G. M. Woodward, bound in 4 vols., 1809, etc., with 429 coloured caricatures by Rowlandson, and 39 coloured caricatures by Gillray



## In the Sale Room

and others, £37; *Engravings from the Works of Sir Thomas Lawrence*, containing 51 mezzotints by Samuel Cousins, all in proof state (1835-44), folio, £95 (hf. mor.); *The Houghton Gallery*, 2 vols., atlas folio, 1788, £25 10s. (hf. bd., uncut); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis, and Baudinel, 8 vols., 1817-30, £17 10s. (hf. russ.); *The Elementa Geometrice of Euclid*, the *editio princeps* printed by Erhard Ratdolt of Venice in 1482, folio, a clean and large copy, which sold for 31s. 6d. in 1831, £23 (pigskin); Boccaccio's *Le Décameron*, 5 vols., 1757-61, 8vo, £18 (old French cf., large paper); and a complete set of the first editions of Sir Walter Scott's novels, in 77 vols., 8vo, printed at various times between the years 1814 and 1833, £33. These books would have realised a great deal more had they been in their original covers instead of in half morocco, contemporary though the binding seems to have been. Among the *Americana* Wood's *New England's Prospect*, 1635, 4to, realised £25 (unbd.); and Hennepin's *New Discovery of a Vast Country in America*, 1698, 2 vols. in 1, 4to, £9 17s. 6d. (hf. cf., slightly torn).

THE sales at the principal West-End sale rooms during April were, as a whole, of a surprisingly dull character, the Happer sale of Japanese prints at Sotheby's and one or two of Christie's picture sales saving the month from absolute dullness.

The first-named sale was far and away the most successful of its kind ever held, and it is evident that the day is not far distant when the prints of Hokusai, Hiroshige and Harunobu will rival in value the works of the great English stipple and mezzotint engravers. Not so very many years ago, Japanese prints as a whole were all but ignored by European collectors, their collection being confined to a discerning few, amongst whom was Mr. John Stewart Happer, of New York, who went to the land of their origin, and after many years' careful search got together a collection, undoubtedly the finest that has ever been offered for sale in this country. Its sale attracted dealers and collectors from far and wide, and so keen was the competition that the 708 lots produced the remarkable total of £6,013 14s.

For the prints of Hokusai (1760-1849) there was a notable demand, his set of thirty-six views of Fujiyama with the ten supplementary views producing over £300. The same artist's set of *Famous Bridges* and his series of *Waterfalls* also sold well, while £340 was paid for Hokusai's set of ten prints, *The Imagery of the Poets*, in which are revealed the great master's grandeur of design and power of colouring at the height of his fame.

On the first day the most notable item was a print by Harunobu of the taking of a young girl to a temple for the Meyamairi ceremony of naming, which realised £50. Another fine print by this master, *A Girl in a Storm*, made £56 on the second day, while a first edition of Masanobu's *Mirror of Beauties*, one of the finest books ever produced in Japan, went for £59. Mention, too, must be made of a print of two ladies by the same artist, one of the gems of the collection, which, on the third day, reached £52; a full-length portrait of a lady, by Choki, which made £54; and a Kakemono, by Yeisen, which went for £84.

Finally, on the fourth and concluding day an exquisite print of two girls, by Harunobu, made £78; *A Windy Day*, by the same artist, attained £51; and £52 was paid for a rare print by Kuninobu of a young Samurai and a girl.

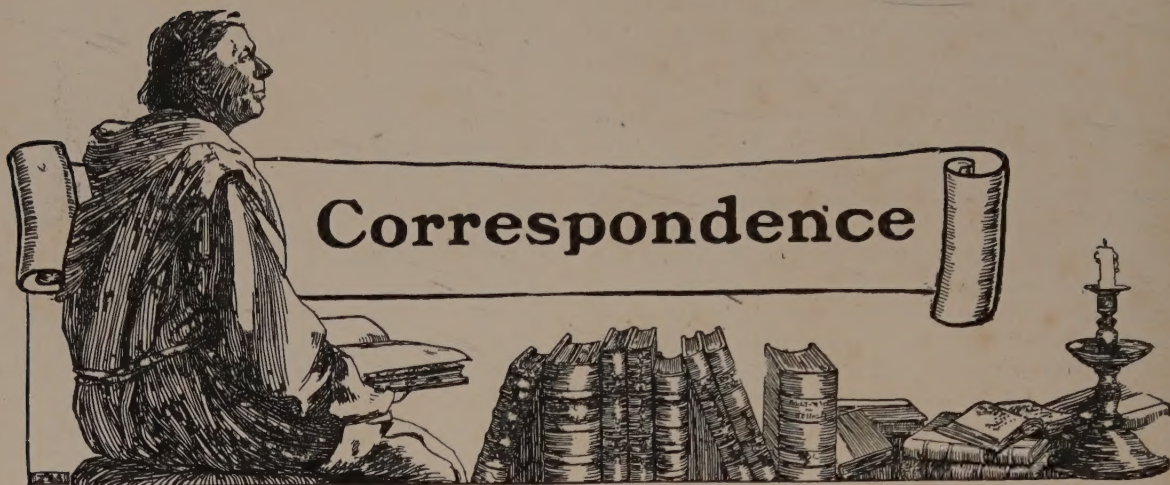
Several sales of Greek coins were held at Sotheby's during the month, but none was of special importance. Mention, however, must be made of an Elis stater believed to be by Daidalos of Sicyon, which made £215 on the 20th.

Amongst the few notable objects of art sold at Christie's during April there must be noted a Louis XVI. parqueterie commode by P. Garnier, which on the 23rd made £220 10s.; a sixteenth-century oak bedstead, which went for £115 10s. on the 29th; and a Chippendale large-winged bookcase, for which £147 10s. was paid on the 6th.

Messrs. Maple & Co. held a successful sale at 22, Eaton Place, Belgravia, on April 20th, in which an old Louis XVI. clock, by Lechopie, realised £145, and a pair of bronze fire-dogs of the same period made £17.







## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Coins.**—*Maria Theresa Dollar*.—A897 (Dulwich).—This coin is not worth more than 2s. 6d.

**Engravings.**—"The Descent from the Cross," after Rembrandt.—A924 (Dover).—From your description, your engravings are only of minor interest, and worth a few shillings. We must see one of your glass transfer pictures to estimate the value.

**"L'Indiscreté."**—A1,929 (Littlehampton).—Your engraving is of very small value.

**"Canterbury Pilgrims,"** by C. E. Wagstaff, after E. Corbould.—A977.—The value of this print is about 30s. to £2.

**"Trial of Marie Antoinette."**—A981 (Woking).—This is the title of the engraving represented in your photograph. It is a work of very small value, *i.e.*, about 12s. to 15s.

**Furniture.**—*French Cupboard*.—A708 (Ealing).—Judging by the photograph, your cupboard appears to be an old French provincial piece. Its value is probably about £12 to £15.

**Objets d'Art.**—*Black Jack*.—A636 (Banbury).—The black jack is an interesting relic of an old English custom. References to its use may be found frequently in the works of Elizabethan writers. A specimen may vary in value to-day from £2 to £25 or £30, according to size and condition. There is no doubt that there is a demand, and this has led, unfortunately, to the production of many spurious copies.

**Pictures.**—*Raeburn Value*.—A689 (Blakesby).—Raeburn's portrait of *Sir John Sinclair* has realised £14,000 by auction, but we have no information regarding any private sale at the figure you name.

**Ambrogio Borgognone.**—A670 (Walton-on-Thames).—We regret we do not know of any book on this painter.

**Pottery and Porcelain.**—A763 (Worthing).—There is no doubt, after inspecting the photograph, that your vase is but a modern copy of old Sèvres. In the absence of any definite particulars of size, colouring, etc., we cannot form any opinion of its value as a decorative ornament.

**Old English Pottery.**—A698 (Preston).—A specimen, as illustrated in *THE CONNOISSEUR MAGAZINE*, is worth about £2 10s.

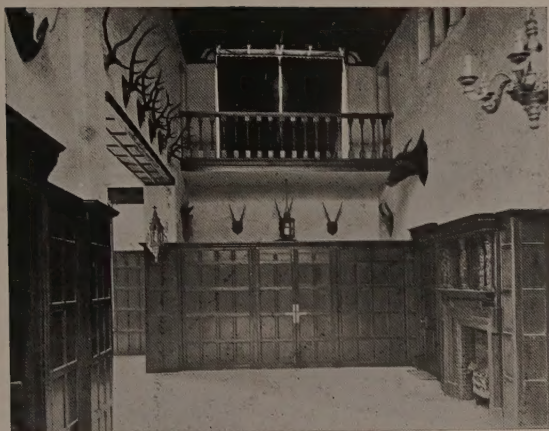
**Spode China.**—A732 (Dublin).—Unfortunately, the marks you describe have no bearing whatever upon the value of your china. We require, in order that we may form an opinion, a list of each variety of piece you possess, a description of the decoration and condition, and, if possible, a photograph or sketch of a tea-cup.

**Chinese Vase.**—A747 (Manor Park).—Your vase would appear, from the inscription, to belong to the period 1736-1796, but we must have more particulars to determine its value.

**China Figures.**—A667 (South Petherton).—So far as the photograph shows, we believe your figures to be modern German in the Dresden style. The mark is apparently an imitation of an old Dresden one. The figures seem to be of good quality, and are probably worth, as decorative ornaments, £6 to £7.

**Davenport Mug.**—A372 (Bedford).—This is worth about 15s.





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